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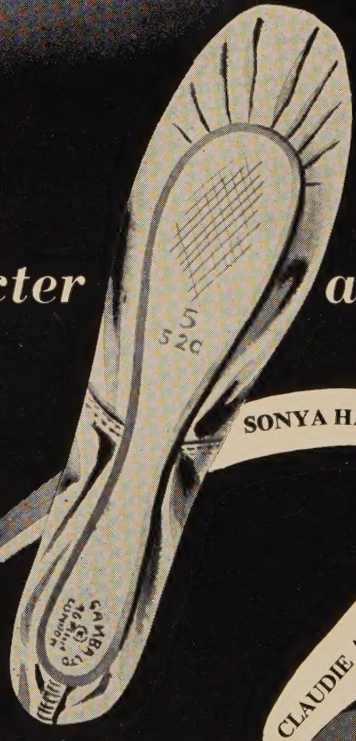

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Personality of the month

RUTH ANN KOESUN

Reason: For giving to so many varying roles, during Ballet Theatre's season, such understanding and distinction.

RUTH ANN KOESUN has a unique ancestry. She was born in Chicago, her father being a Chinese doctor, her mother an American of Viennese descent. Trained first by Edna Lucile Baum and the Swoboda School in New York, she made her debut with the Chicago Opera Company. She joined Ballet Theatre after appearing with the Eloise Moore Dance Panteomime Group, and she is now one of the ten survivors of Ballet Theatre company that came to England in 1946. Besides working in Ballet Theatre, she has done night-club work with John Kriza and her husband Eric Braun.

During the seven years since her first appearance in this country among the ranks of the Ballet Theatre *corps de ballet,* she has shown consistent and heartening progress. By 1950 she was already an important soloist, giving a remarkable performance of the corpse in *Caprichos,* sensitively dancing the Young Lizzie in *Fall River Legend,* and excelling in smaller parts, such as the snooty Town friend in *Rodeo.*

Now on her re-appearance after three years she can be seen to have developed into one of the most sensitive actress-dancers in American Ballet. The charm and liveliness of her performances in *Graduation Ball* and *La Fille mal Gardée* have won her lasting popularity. While in *Tyl Eulenspiegel* and *Billy the Kid* she possesses a tender intensity not usually associated with American dancers.

The London audience never, never forgets a dancer it has once taken to its heart. It picks them out from the *corps de ballet* and jealously watches their progress like an old hen clucking over its chicks. So Miss Koesun will always know that the Covent Garden gallery will have a warm welcome for her, and for her brilliant husband, when they return, be it in two, five or ten years' time. And how pleased it would be if, next time, they came back as among the stars of the company in which they have come to maturity.

COVER PICTURES

This month's front cover, by Lido, is of Colette Marchand and Roland Petit in *Carmen* which will be given during the five week season of Petit's Ballets de Paris at the Stoll Theatre, London.

The back cover, by Ibanez, is of Pilar Lopez with Roberto Ximenez, Manolo Vargas, Alberto Lorca and Alejandro Vega in the third movement from the new ballet by Pilar Lopez to the Guitar Concerto of Aranjuez to be given at the Edinburgh Festival.

September 1953 Vol. 4 No. 9

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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LITTLE DAVID WAS SMALL BUT—OH, MY!

"OF course it's just plumb crazy," I thought to myself. But the voice of Marie Rambert went on, ". . . you see I think we ought to do this season at Sadler's Wells, as it is a good chance for the London public and critics to see us." Did I, I wondered, sound a bit hesitant as I said like a coward, "Yes, I do see what you mean. Perhaps it would be a good idea, but it is a very difficult time, what with all these other companies."

Sadly and thoughtfully I laid down the receiver. I have never made any bones about the fact that I consider Rambert to be the only Artistic Director that England has yet had. I admire her grit and that pugnacious quality, frequently found in small people, that makes her get just what she wants because she knows that she is right. Like a fighting bantam she has strode into the ballet battles of the past twenty years. She has emerged, feathers awry, her head bloody but never bowed. Never bowed because her inherent taste and complete understanding of the art of ballet will always give her the impetus to carry on.

But what chance had the Ballet Rambert in the face of so much imposing opposition and in the middle of the summer's first heatwave? My feelings were far from optimistic as the 38 bus progressed in a series of fits and starts up Rosebery Avenue to Sadler's Wells. How foolish to doubt! The last chord of the National Anthem had hardly died away before the old magic started to work.

What have we here? *Les Sylphides*—shamefully abused for so many years, back again as the quintessence of romanticism. Is that Markova I see before me? No, it's Beryl Goldwyn. And who this girl, with such compelling features, who skims and hovers through the Prelude like a Sylph half-remembering some fleeting liaison? Her name—Ann Horn. Surely the spirit of Taglioni must be inspiring the *corps de ballet*; the carriage of their arms and heads seems to have been inspired by the Chalon lithographs on the walls of the Mercury Theatre.

Who is that with such a *chic* head in Charnley's *Movimientos* and the legs of Danilova in *Les Masques*? My programme tells me she is Audrey Nicholls. We know Mary Munro, but how her personality has expanded in *Winter Night*! A whole ballet is mirrored in the face of a great artist, as is the tragedy of her loosening grip on her lover in this work. The dramatic tension is heightened by her very restraint. Noreen Sopwith also has acquired a new sensitivity as the girl who replaces Munro in the man's affections.

Here was vintage wine indeed as heady as any that Ashley Dukes (Rambert's husband) keeps in his famed cellar. But the first sip did not end here, the great gulp was to come. A few nights later that most exacting of all classics—*Giselle*—went to our heads and there was no hangover. True that this was certainly not as elaborate as the usual productions, nor were all the minor roles played with the maturity only acquired with years of experience, but the sincerity and complete understanding of the old classic came like a welcome draught at the end of an exhausting and dust-laden day. Time must pass before Beryl Goldwyn will be acclaimed as the greatest exponent of this role. For, having been given the honour of seeing her in the early stages, we shall always be grateful. Provided she uses her obvious intelligence and provided she treasures everything she can learn from Rambert, then the Queen of this vintage she will most certainly become.

The advent of the most distinguished foreign visitor since the war—The Royal Danish Ballet—could not obscure our pride at Rambert's achievement. There was no half measure about the Danish triumph, it was complete in every way and we shall write more about it in our next issue.

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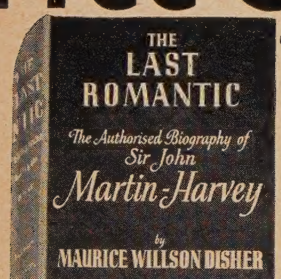

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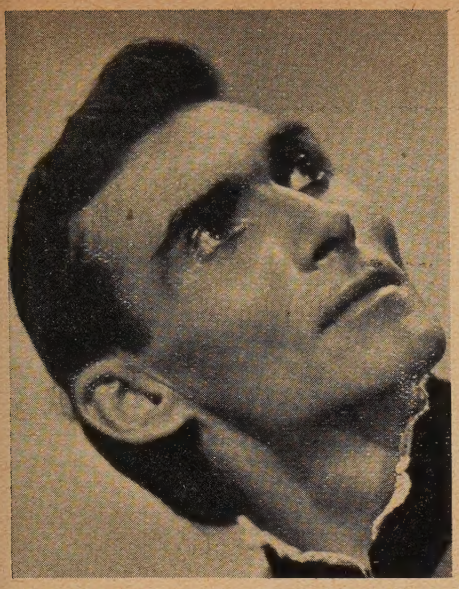


IGOR YOUSKEVITCH

or the proof that the Olympic Games can produce a great dancer

by PETER WILLIAMS

TWO ladies got caught up in the thrice nightly stampede for nicotine, alcohol or merely simple fresh air, which happens during the intervals at Covent Garden. Alonso and Youskevitch had just danced magnificently in the *pas de deux* (Black Swan) from *Swan Lake*, act three.

The younger of the two ladies was wildly enthusiastic about Youskevitch. "He is so marvellous, so noble. Oh how I wish I had seen him before the war."

The older lady was wise about ballet. "You know, dear, the extraordinary thing about him is that he has hardly altered a scrap in the past fifteen years. He was always a wonderful dancer, but he stands out now because the standard is so much lower. In those days every dancer was of that high level."

A few young members of the audience, also temporarily halted in the crush, grunted in disbelief at the last part of this statement. But the lady was right. There were fewer companies before the war and every member was hand-picked; today many dancers are taken on regardless of their talent in order to make up the right numbers for the big ballets.

She was right also about the fact that Igor Youskevitch has hardly altered one scrap since those pre-war days.

Those poor publicity people in their feverish search for gossipy stories about Youskevitch have always had to fall back on the fact that he was once an athlete. Gossip they cannot even fabricate, because he has been happily married to Anna Scarpova for years and they have a daughter, who intends to become a ballerina herself. But the story of his prowess at sports has a great bearing on the remarkable preservation of his dancing.

YOUSKEVITCH, the son of a distinguished judge, was born in Moscow. In 1920, his family moved to Belgrade and at the university there, Igor studied chemical engineering.

He was interested in the dance, having seen a little in the Rimsky-Korsakov opera *Tsar Saltan* in Kiev and later at the theatre in Belgrade. But he just could not bring himself to dance; the glory of the race track seemed more attractive.

It was fortunate that he had a talented instructor because the method of training athletes was in many ways similar to ballet training. The free movement was intelligently composed to the waltz, mazurka and other dance rhythms.

Most important of all, he learnt to analyse movement and to know exactly what any muscle was doing at any time and how much it could do. Since then he has instinctively analysed his every movement, which must certainly have contributed to the fact that he has been quite consistent in his dancing for so many years.

As a tracksman and swimmer he earned distinction at sports meetings and later joined Sokol, the national athletic organisation of Central Europe. It was at the Olympic Games of 1932 that he was seen by the ballerina Xenia Grunt and was persuaded to take up a dancing career.

After two months intensive ballet training he appeared at a concert with Xenia Grunt. Partnering her in several numbers and dancing two solos. One to Schubert's *Marche Militaire* and the other to Weber's *Invitation to the Waltz*. The latter was no *Spectre de la Rose*, but about a young man who dances with a glove, a souvenir presumably from a recent ball.

The concert was a success and others followed. Youskevitch worked seriously in the school of Helen Poliakova. The success made Grunt more ambitious, so she decided to go to Paris.

"We gave two concerts at the Salle Gaveau," says Youskevitch. "We had two flops! Paris seemed to think we were rather old-fashioned."

Grunt returned to Belgrade, but Youskevitch remained in the French capital and joined Ballet Russe de Paris, which had Leon Woizikovsky as principal dancer.

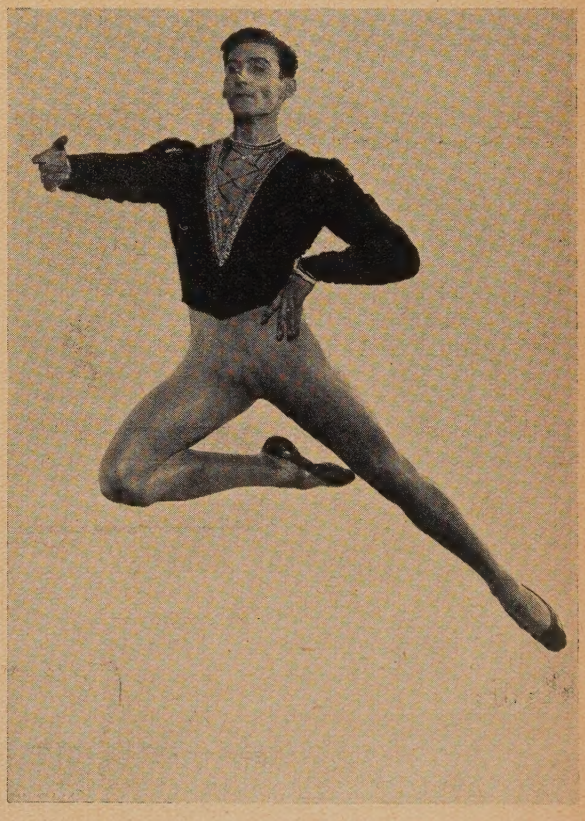
That great Polish character dancer and ex-member of the Diaghilev company had a great influence on Youskevitch during his early days as a dancer. He guided him through those difficult stages from a soloist to principal dancer. With Les Ballets Woizikovsky, Youskevitch toured Europe, dancing in London at the Coliseum in 1935. The other dancers being Eglevsky, Tarakanova, Raievska and Charnova.

It was in Brussels that Youskevitch first danced *Le Spectre de la Rose*. "After the performance," he says, "all my friends came round back stage and told me that I must never dance it again. It must have been horrible. So I immediately go to Woizikovsky and tell him that I do not want to dance it again. He was furious and insisted that I go on and on." This is just another case of how harmful the advice of so-called friends can often be. As it was Youskevitch went on to become one of the best Spectres to leap through a tired debutante's window in the 'thirties and he was invited to appear in this role as a guest artist when Rene Blum's company was at the Alhambra in London.

When Eglevsky left Woizikovsky's company, Youskevitch became principal dancer. The company was eventually sold to Colonel de Basil, and the best part of the two companies toured Australia. Later there was a split—some dancers remained with De Basil, others joined Ballet Russe de Monte Carlo. Youskevitch went to the latter and created several roles, particularly in Massine works.

The war caught the company in Monte Carlo rehearsing for a London season which never happened. Most of the dancers left for America, but Youskevitch had to go home to Yugoslavia to get his passport put in

Continued on page eight



Two studies of Youskevitch. Above as Romeo in Tudor's Romeo and Juliet *to Delius music and a fine Berman decor.*

Right: In the variation from the Black Swan pas de deux *in the third act of* Swan Lake. *Both in this* pas de deux, *as also in the one from the second act, he and Alonso whetted the appetite for seeing them both in the full-length work.*

The dancing of Youskevitch was one of the outstanding features of the recent American National Ballet Theatre season at Covent Garden. In a variety of roles he proved himself to be a classical male dancer without peer in the Western world. His dancing was equalled by his partnering, in which he supported Alonso and Melissa Hayden impeccably on every occasion. Here was even further evidence of the soundness of Russian training. His teacher in Paris for many years, after leaving Yugoslavia, was Madame Preobrajenska.

Photos: Maurice Seymour

Royal Parallel

Part IV. Post-War Years

Compiled by Clive Barnes

1948 (continued)

A CONCLUSION OF THE YEAR BY YEAR SURVEY OF THE RISE OF BRITISH BALLET

Fonteyn went to Paris during the early summer as guest artist with Roland Petit's Ballet de Paris. When she returned in June she found a new assurance, a new artistry. She became the ballerina we now know. On June 25 Massine presented his *Clock Symphony*, to the Haydn music with decor and costumes by Bérard.

The winter season opened on November 25 with Ashton's *Don Juan*, set to the Strauss tone poem, with designs by Edward Burra. On the first night Fonteyn injured her ankle and the title role in Ashton's *Cinderella*, which she was to have created on December 23, was danced by Shearer. *Cinderella*, music by Prokofiev, designs by Jean Denis Malclés, was the first full-length ballet to be created by an English choreographer.

During the year the company visited Amsterdam, The Hague, Rotterdam, Paris, Dusseldorf and Hamburg, being enthusiastically received everywhere, except in Paris, where the enthusiasm appears to have been tempered.

The first ballet of the year for the Theatre Ballet was Anthony Burke's *Parures*, to music by Tchaikowsky with designs by Vivienne Kernot, given on January 21. On April 13 Cranko's *Morceaux Enfantins* was renamed *Children's Corner* and added to the repertory. Apart from a revival of another RAD Production Club work, *Etude*, by Nancy McNaught to music by Anthony Hopkins, the only other new work of the year was not until November 16. This was *Selina*, a gentle pastiche on the romantic ballet by Andrée Howard and Peter Williams to music by Rossini.

The Ballet Rambert opened the year in Australia. It toured all the principal Australian cities and during the course of the year produced *Nutcracker Suite* with a decor by Harry Cordwell, and Gore's *Winter Night* to the Rachmaninoff Second Piano Concerto, with designs by an Australian designer, Kenneth Rowell.

Early in the year the Metropolitan Ballet revived Fokine's *Prince Igor* and created a new plotless ballet by John Taras to Tchaikowsky music, *Designs with Strings*. This originally had decor and costumes by George Kirsta, but was later redesigned by Peter Williams, who also designed the Beriosoff production of *Prince Igor*. On June 2 the company gave a season at the Scala Theatre. This was a considerable artistic success and established the company as being of great potential importance. The only new work was Frank Staff's *Fanciulla delle Rose*, to Arensky music, with designs by Guy Sheppard, a fascinating series of seven *pas-de-deux* connected by the character of a Young Girl who dances with seven partners, each representing one of the Seven Deadly Sins.

International Ballet continued to play up and down the country, in theatres, cinemas and even in Butlin Holiday Camps. On February 24 it gave the first performance in England of Dorothy Stevenson's *Sea Legend*, with music by Esther Rofe and designs by John Bainbridge.

On May 24 it produced the full-length *Sleeping Princess* at the Gaumont State Cinema, Kilburn, the largest auditorium in Europe. The production was by Nicolai Sergueff; the leading roles were danced by Mona Inglesby and Ernest Hewitt.

An interesting small company, Alan Carter's St. James's Ballet, was specially formed by the Arts Council to undertake tours to theatreless towns. Playing for two or three nights in village halls, etc., the company had a repertory designed to give the newcomer a worthwhile introduction to ballet. Choreography was by Alan Carter, John Cranko, Angelo Andes, Pauline Grant and Stanley Newby.

1949

THIS year saw only revivals of three Ashton works at Covent Garden, *A Wedding Bouquet*, *Apparitions* and *Facade*. In March Alexandra Danilova and Frederic Franklin gave a series of guest appearances with the company. They danced in *Coppelia*, *Giselle*, *Swan Lake*, *Act II*, and *La Boutique Fantasque*. Massine also appeared during the season.

On October 3 the company left Heath Row Airport for America. They returned to Covent Garden on December 26, having played in nine American and Canadian cities, including New York and Chicago. They were a success.

The Theatre Ballet produced no new work until July, when Cranko's *Sea Change* had its first performance in Dublin. The ballet, to music by Sibelius and with designs by Piper, was given in London on the first night of the winter season, September 27. Cranko was appointed choreographer to the company and his next work was a *pas-de-deux*, *Beauty and the Beast*, with Ravel music and designs by Margaret Kaye, first given on December 20.

The Ballet Rambert returned from Australia triumphant but disjointed. Its first performances on its return were at the Bath Festival in May. Later, on May 31, a group of the Rambert company appeared at the Mercury Theatre under the title of "Ballet at Eight." The new work given for the season was Gore's inventive *Kaleidoscope* (*Fireflies*), an ingenious suite of dances to the Paganini-Brahms variations, designed by Ronald Wilson. In August the company appeared at the Harringay Arena, supporting Markova and Dolin. In October the company gave a season at the King's Theatre, Hammersmith, where it had as guest artists Natalie Krassovska (Leslie) and Boris Trailine. The new production of the season was Gore's *Antonia*, a fine dance drama to Sibelius music, with decor and costumes by Harry Cordwell.

The Metropolitan Ballet undertook a successful Scandinavian tour early in the year and during June appeared with Danilova, Massine and Franklin at the Empress Hall. During this season Massine mounted *Le Beau Danube* for the company. In July the company gave a season at the Lyric, Hammersmith. For this Andrée Howard mounted a plotless work, *Ballamento*, to music by Vivaldi. The company also gave as an experiment two apprentice ballets by members of its own personnel—*Topaz* by Eric Hyrst and *Trio Detruit* by Michael Holmes. The company's last creation was Peter Williams' *Pleasuredrome*, with choreography by Rosella Hightower, music by John Lanchbery and costumes and setting by Leonard Rosoman. In December the company gave a final season at the People's Palace.

It was in 1949 that "arena" ballet hit London in a big way. It started in January, when Markova and Dolin gave a series of performances with a small *corps de ballet* at the Empress Hall. These were followed by the performances referred to above, in which the Metropolitan and Rambert companies participated.

By the end of the year Markova and Dolin had started on a provincial tour with the small *corps de ballet* that later was to become the basis for London's Festival Ballet.

This survey of the rise of British ballet ends with 1949. After that DANCE AND DANCERS takes over. Everything of importance in the world of ballet can be found in the back numbers.

IGOR YOUSKEVITCH

Continued from page seven

order. Eventually arriving in the States he danced for a season with Ballet Russe before joining the U.S. Navy.

Although he was stationed on Long Island, he was not allowed to dance. At a P.T. instruction school he became an instructor in amphibian operations, which, as far as his dancing career was concerned, was more or less where he came in.

The way back after the war was hard; there were moments when he thought that he would never dance again. But after a season with Massine's Ballet Highlights, he joined Ballet Theatre on their return from their first European tour. With that company, apart from various engagements between seasons, he has remained.

Today at 41, and he makes no secret of his age, he appears to be in his prime; he will probably be just the same in ten years time.

He has not, he declares, any favourite roles; but he particularly dislikes roles which are abstract. He cannot give of his best unless he has something to express. Even in Balanchine's *Theme and Variations*, he and Alonso have developed some sort of emotion, some relationship between man and woman, even though it may not be perceptible to the audience.

He also dislikes all the emphasis being on the ballerina. Not because he is a principal male dancer himself, but because he sincerely feels that the art of the dance and ballet depends equally on the male as on the female.

The main trouble with ballet today he lays at the feet of the choreographer. In post-war years the choreographer has assumed, though no fault of his own, a dominant position. In the choreographer's hands lies the choice of theme, designer and composer. All of which takes us back to the old grouse that there is today hardly any person worthy of the title—Artistic Director. No person with the taste and ability to weld the whole together.

As a dancer, Youskevitch is probably one of the most perfect executants remaining from the post-war years. His turns and beats are exquisitely finished. His elevation is remarkable in its ease. Showmanship he lacks; his technical feats frequently pass unnoticed by the uninitiated. He has a humility that is the hallmark of the truly great artist. His striking features are not particularly expressive; all expression coming through his body.

Of all great dancers today, he is the one upon whom the English male dancer could most safely model himself. Although Russian through and through, his temperament is of the kind that has a close affinity with what we have come to associate with the male dancer of the English school.

New colour in the Lake

Moscow's youngest ballet theatre — The Music Theatre (named after Stanislavsky and Nemirovitch-Danchenko)—has followed the bold innovations of its production of *Esmeralda* by the same treatment of the Tchaikovsky-Petipa-Ivanov *Swan Lake*

by

MIKAIL DOLGOPOLOV

IN the new production at the Music Theatre, Vladimir Burmeister has restored to the score many valuable passages that were removed by various producers at different times. On the other hand, he has ignored many traditions in the staging of *Swan Lake*.

Burmeister has found a new approach to this ballet, one that brings out its meaning more fully, treating it as an inspired love poem, as a struggle between the forces of light and reason and the dark forces of treachery and evil. Towards this end, he has disregarded the practice of having divertissements (especially at the ball in Act III), subordinating all the action in the ballet to straightforward dramatic development.

The score now contains the complete waltz and polonaise (formerly they were presented only in part) and the wonderful "Song of the Prince" melody in Act I. The second act follows Lev Ivanov's staging, which Honoured Artist of the R.S.F.S.R., Pyotr Gusev, an authority on the classical dance, has faithfully restored. A dance by Odile and the Prince at the ball and variations by the Prince (orchestrated by V. Shebalin and B. Pogrebov) have been included in Act III. The dance of the swans, with the wonderful Russian folk dance theme, and the symphonic episode of the storm and flood have been returned to Act IV.

The ballet as a whole has been given more meaning, has been made clearer and more true to life. This is in great measure due to the prologue, for which the balletmaster has used the music of the overture.

As the curtain rises, Princess Odette is gathering flowers on the shore of a lake. She is so absorbed, that she does not notice the evil sorcerer hidden behind a rock. She climbs the rock, and at that moment the sorcerer envelops her in his great wings. An instant later Odette is turned into a swan, gliding across the mirrored surface of the lake. With that the ballet begins. Act I presents a merry group of picnickers with the Prince and his friends. The dances in this act serve to develop the story, with a character delineation of the Prince and his friends. It now contains no divertissement. Act II, with its lyric swan dances has undergone no changes.

All of Act III, which is set in the castle of the royal princess, has received new treatment and is a radical departure from the traditional staging. The participants in the ball, who usually presented Spanish, Neapolitan and Hungarian dances and the mazurka in the manner of a divertissement, now appear as members of Rotbart's suite and their role, in keeping with the producer's plan to subordinate all the action in the ballet to the development of the plot, is to distract the Prince and make him forget Odette.

Act IV contains a magnificent storm and flood scene. The lake overflows its banks, and the Prince is placed in a perilous position. Odette flings herself from the rock to save her beloved. Love triumphs and the evil sorcerer, symbol of evil and treachery, perishes. The white swan is changed back into a human being.

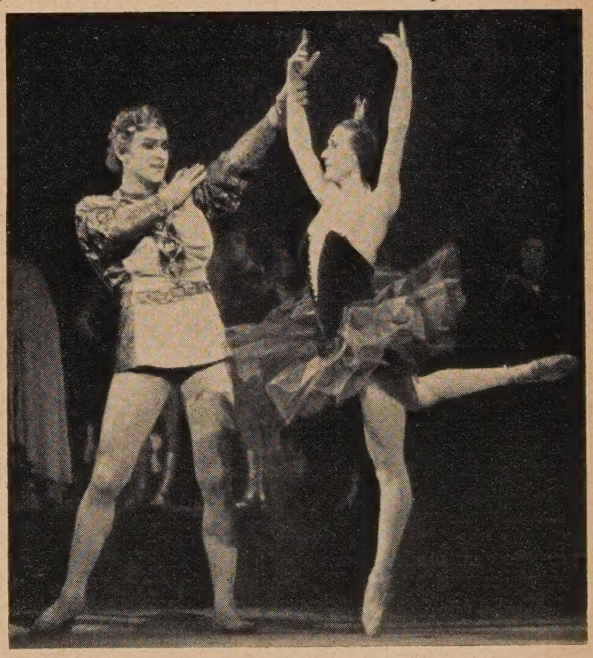
The leading role of Odette-Odile is performed by the gifted young dancer Violetta Bovt, who, like the majority of the dancers at the Music Theatre, is a graduate of the Bolshoi Theatre-School of choreography.

In this extremely difficult role the dancer is called upon to create two outwardly similar characters, who are exact opposites inwardly: gentle, dreamy Odette and evil, treacherous Odile, daughter of the sorcerer. In her new role the young dancer shows marked improvement in skill. She dances with grace and beauty. Her technique is excellent.

Violetta Bovt's partner, Alexander Chichinadze, brings warmth to his role of the Prince, expressive mimicry and a spirit of dashing romanticism.

The superb co-ordination and technique of the *corps de ballet*, especially in the difficult dances of Acts II and IV, is delightful. T. Arkhipova, E. Kuznetsova and S. Vinogradova perform their variations splendidly. The *pas-de-quatre*, executed by M. Redina and L. Yakunnia with their partners M. Salop and G. Trufanov, is well done. A. Krupenina gives an excellent performance of the Spanish dance at the ball in Act III, dancing with sparkling temperament. Alexander Klein is good as the evil sorcerer Rotbart, although this role, unfortunately, gives him little opportunity to display his talents as a dancer.

All due praise should go to the gifted conductor Vladimir Edelman for his thoughtful, sensitive interpretation of Tchaikovsky's music. The stage sets by A. Lushin convey the spirit of the period in which the action of this romantic ballet takes place.



Above: Violetta Bovt and the corps de ballet *of the Moscow Music Theatre ballet in the final act of* Swan Lake. *Odette, on her return from the castle, mourns the infidelity of Prince Siegfried. It means that she and her sister-swans will not escape the evil sorcerer—Von Rotbart.*
Right: Alexander Chichinadze as Prince Siegfried and Violetta Bovt as Odile in the pas de deux *from the third act of* Swan Lake. *The* pas de deux *frequently known as the Black Swan when given out of its context. Photos: B. Ryabinin*

IS BRITISH BALLET GOING NOWHERE FAST?

LIONEL BRADLEY replies to Martin Cooper who, in an article 'Whither British Ballet?', found the situation remarkably depressing

SOME weeks ago there appeared in "The Daily Telegraph" an article by Mr. Martin Cooper, *Whither British Ballet?* Mr. Cooper asked "When was the last new British ballet of any real scope or importance comparable, say, with *Checkmate* and *Miracle in the Gorbals*, with *Apparitions* and *Symphonic Variations*." Mr. Cooper dismissed Balanchine's *Ballet Imperial* as "a large but trivial divertissement" and *Veneziana* as "pretty." He declared that in *Bonne Bouche* and *The Great Detective* "farcical miming has taken the place of dancing" and, while allowing that *Reflection* and *The Shadow* were more original and rather more ambitious, declared that "They are still small-scale compared with the Ashton-Franck *Symphonic Variations* of 1946. This," he said, "was perhaps the last British ballet of real distinction, unless we allow the de Valois-Gerhard *Don Quixote* of 1950."

If this had appeared in an obscure paper or from a critic of no distinction, it would not greatly matter. As it is, an answer is demanded. I began by asking what Mr. Cooper meant by "small-scale," since obviously it was not a question of the size of the forces employed and was told, that his plea was for "bigness of conception."

I asked whether three ballets of the past—Fokine's *Dying Swan* and *Spectre de la Rose* and Massine's *Boutique Fantasque*—had this quality of "bigness of conception." If so, I find it difficult to determine in what "bigness of conception" lies.

I am inclined to suspect that Mr. Cooper has no very extensive acquaintance with British Ballet or surely he would have offered more striking examples from the past as models which have not been equalled. Some would say that Helpmann's *Miracle* is portentous miming rather than dancing and many of us find *Checkmate* and *Apparitions* less interesting and less convincing, both musically and choreographically, than they seemed fifteen years ago.

A stronger list of models would have been *The Rake's Progress* and *Job* of de Valois, Tudor's *Jardin aux Lilas* and *Dark Elegies*, Ashton's *Les Patineurs* and Gore's *Simple Symphony*. It is true that these last two are divertissements, but they are such consummate examples of that type that they can hardly be dismissed as trivial. It is difficult to see why Mr. Cooper applies that adjective to *Ballet Imperial*, which has been danced by various ballet companies in many countries and generally acclaimed. I assume that he has never seen it except from the Stalls or the Stalls Circle. But the beauty and interest of its floor patterns can only be properly appreciated from a central viewpoint in the Grand Tier or higher.

In the same article Mr. Cooper uses the expression the "revival" of *Sylvia*, which leads me to suppose that Mr. Cooper has fallen into the trap to which musical critics are peculiarly prone of failing to understand in what choreographic creation consists and imagining that opera and ballet are on the same footing.

Actually the music is to the choreographer just what the libretto is to the opera composer. So that while *Figaro* at Glyndebourne is only a revival by Carl Ebert of an existing masterpiece, Gluck's *Armide* was a new creation in spite of the fact that the same libretto had been previously set by Lully. So when Petipa and Ivanov produced *Swan Lake* in St. Petersburg they were creating a new ballet, though some of the same *music* had been used years earlier for a ballet in Moscow with different (and inferior, in this case) choreography.

In the same way, Ashton's *Cinderella, Daphnis and Chloe* and *Sylvia* were not revivals but new creations, although the same music had been used previously for ballets by other choreographers. And here, I would claim, are three ballets of real distinction to fill the void which Mr. Cooper postulates. I would claim, too, that Ashton's *Scènes de Ballet* is at least as fine a work as his *Symphonic Variations* and I myself prefer it, though that may be because Stravinsky's music appeals to me more than Franck's. Above all, Ashton's ballet for the Festival of Britain in 1951 must surely claim "real distinction" and "importance." *Tiresias* was the last fruit of Ashton's long collaboration with Constant Lambert, it was Lambert's last musical composition and a striking example of how much British music has lost by his early death and his absorption in other activities than the creative. The decor by Mrs. Lambert was a remarkable re-creation of archaic art and atmosphere and the whole ballet seemed to me one of the finest instances I have known of the fusion of theme, music, decor and choreography into a single whole.

Mr. Cooper would probably dismiss Petit's *Ballabile* for triviality, along with Balanchine, but why does he ignore the greatest living choreographer Massine, whose *Mam'zelle Angot* is a perfect example of the danced comedy? It is true that an earlier version had been given in America, but I should say that the new decor and costumes and the extensive revision of the music and the choreography are enough to constitute it a new creation.

Small and trivial?

Mr. Cooper dismisses three of Cranko's ballets for smallness of scope or farcical miming, but why does he forget his delightful *Pastorale*, in which Mozart's music is so charmingly and wittily matched or his *Pineapple Poll*, which is an English danced comedy not far short of the Russo-French *Angot*. Cranko's finest ballet so far is also unaccountably ignored: *Harlequin in April*, which, like *Tiresias*, was produced for the 1951 Festival of Britain, with a fascinating new score by Richard Arnell and evocative decor by John Piper.

And even if Andrée Howard's *Veneziana* is rightly dismissed as "trivial" and "pretty," surely something more was to be said for her 1946 *Assembly Ball*, which seems to some of her admirers a more successful stage presentation of the Bizet "Symphony" than the ballets which Balanchine and Lichine produced to the same music. And is it ignorance or caprice which makes Mr. Cooper pass over three of her narrative or atmospheric ballets—the two act *Sailor's Return* (with specially composed music by Arthur Oldham), *Mardi-Gras* (with its sinister score by Leonard Salzedo) and *Mirror for Witches* (with Dennis ApIvor's first venture into the composition of ballet music).

And has Mr. Cooper never heard of Walter Gore, who stands next to Ashton in the variety and musical effectiveness of his choreography. Ignoring some unsuccessful and lesser works there are at least three of his ballets since 1945 which can surely claim real distinction and originality. *Mr. Punch*, with Arthur Oldham's first ballet score and the first decor of a promising new designer, Ronald Wilson, is as English as *Petrouchka* is Russian.

Winter Night, to Rachmaninoff's 'Second Piano Concerto with the first designs of Kenneth Rowell, who has now become an established scenic artist, brought off the difficult feat of producing a ballet to a well-known piano concerto, which was neither tediously abstract nor overloaded with a detailed story, but had just a sufficient theme to match the moods of the music and set the dancing of the principals in a succession of beautiful plastic groups by the corps de ballet.

Antonia used music of Sibelius for a strong drama of passion, which gave Paula Hinton her most successful role and caused a sensation when it was given in Paris. This is to ignore *La Damnée*, produced by Gore for Les Ballets des Champs Elysées and not yet seen in this country, and a number of recent divertissements and occasional pieces which are masterly, if small in scale. (The new ballets for his own company have not yet been seen in London.)

Choreographers of promise

So far I have considered only the established choreographers. But there are a number of other products of British Ballet which have their claims to notice. *Designs with Strings* by the American choreographer John Taras was first produced for the short-lived Metropolitan Ballet, with Beriosova in the leading role, and has since been added to the repertoire of two other companies. Metropolitan Ballet also produced Frank Staff's *Fanciulla delle Rose*, a beautiful treatment of the theme of the Seven Deadly Sins, which makes it the more regrettable that Staff has produced so little in recent years. And one, at least, of the ballets which Celia Franca produced for Sadler's Wells Theatre Ballet, *Khadra* (with its exotic decor by Honor Frost), is surely a work of "real distinction."

Of the work of the rising choreographers who have found their opportunities with the lesser companies or with Ballet Workshop, I should like to name three ballets from the Workshop, which have originality and distinction: *Palisade* by Michael Holmes (with music by Michael Hobson and decor by Tom Lingwood), *Movimientos* by Michael Charnley (with the same composer and designer), and *Ouverture*, a Proustian ballet by Jack Carter (with music by Bloch and decor by Norman MacDowell). The two latter ballets have been added to the repertoire of Ballet Rambert and Charnley has since become choreographer to Dolin's Festival Ballet.

There are other choreographers of promise working at the Mercury Theatre and beginning to emerge in the Sadler's Wells Choreographic Group, but I have deliberately ignored work which has not an incontrovertible claim or ballets which have been produced since Mr. Cooper's article appeared. Mr. Cooper must be very hard to please if he can find outstanding merit in none of the twenty-two ballets I have named. "Whither British Ballet?" I don't know and I don't greatly care, but I am quite certain that it will produce in the future, as it has done in the past seven years, many works of real power and distinction.

The Madam and the Wagon

THE battle to the death between the cinema and television is on. While television adds great prestige to itself with a magnificent production of the Coronation, the cinema is answering with a lot of new-fangled ideas.

We have to blink and squint in an effort to adjust ourselves to the "deepies" and the "widies," yet the cinema has recently fired two salvos in defence of the film musical. This branch of cinema art has gone into a decline of late and, apart from those pictures made by Gene Kelly, we have been subjected to tired and well-worn plots, undistinguished tunes, though some occasionally original dance routines. With the advent of *Call me Madam* and *The Band Wagon*, it looks as though the musical may be entering on a new lease of life.

CALL ME MADAM is little more than a celluloid version of Irving Berlin's stage play and there is nothing unusual about the slick production, but it enshrines that rip-roaring song-puncher, Ethel Merman. Her voice soothes the senses with all the quiet charm of a pneumatic drill, but I would sacrifice the whole repertoire of those mealy-mouthed saccharine sisters for five minutes of Merman. She's the Nile, the Tower of Pisa and the smile on the Mona Lisa—in short, she's the top.

What is more she is well supported by two dancers, Vera-Ellen and Donald O'Connor, even if their feet are occasionally cut off by the wide screen (we may have "deepies," but we don't yet have "depthies"). In these two we may, at last, have the successors to the Astaires.

DANCING IN FILMS

Vera-Ellen is as pretty as a technicolour picture, which means that she looks almost too good to be true. Her ballet training has stood her in good stead, because she gives more than a musical comedy air to Robert Alton's choreography. If the choreography has nothing new to offer it is, even at its least interesting moments, pleasant to watch and in "The Ocarina" dance a basis of Central European folk dances has been used to striking effect.

It was in Kelly's film, *Singing in the Rain*, that Donald O'Connor first had a big dancing spot. In the present film he has a major role as Mrs. Pearl—sorry, I mean—Mrs. Sally Adams' Press Attaché. He acts with the shy, youthful charm which is always said to bring out the mothering instincts of the female element in the audience. He is an excellent dancing foil for Vera-Ellen and his solo, "What Chance Have I with Love," when he dances under the influence of too much Lichtenburg wine—brilliantly and pugnaciously, but never repulsively—is the peak dancing moment of the film.

THE BAND WAGON is a back-stage musical, but there any resemblance to the usual capers that take place in this well-known locality ends. The film has—hold your breath—wit and originality. Fred Astaire plays a once famous dancer on the way down and Jack Buchanan a Shakespearian actor and producer who, as the film progresses, is forced to stoop to doing a soft-shoe routine. Cyd Charisse is a ballerina who becomes entangled in a musical with both these gentlemen, a musical which lays a big egg owing to Jack Buchanan turning it into a mammoth modern version of Faust. It really has an atmosphere of the theatre.

The music is a panorama of Howard Dietz and Arthur Schwartz tunes going back for years. Nostalgic many of the numbers may be, but they are so well woven into the picture that they come up like new.

There is dancing of different kinds all through—from a classical ballet for Cyd Charisse to typical Astaire routines, both with her and by himself—but the high spot is the *Girl Hunt Ballet*.

Michael Kidd has taken characters from the typical Hank Janson type of American thriller—the hard-as-nails private eye (Astaire) getting involved with a cute blonde in trouble and a hip-swinging brunette seductress (both danced by Charisse). The commentary is of tough, short-sentenced kind which sounds as though the speaker has a ten cent. cigar rolling round in one corner of his mouth, while the words are defiantly spat out of the other, his hat well down over his eyes and his hands shoved into his hip pockets tightly clenching a couple of rods.

The story is strewn with the bodies of gangsters who chase and die acrobatically. The action takes us through streets in monochrome, through dressmaking establishments in polycrome, through the enchantress's bathroom in high technicolour. It is America sending its own popular folk art up sky high. It will probably become a classic of film ballet.

Astaire has danced in celluloid musicals for well on twenty years, but I doubt if he has done anything better than this since he split with Ginger Rogers. Cyd Charisse is fast becoming one of the best cineballerinas and let us hope she stays with Astaire.

Peter Williams

Top left: Fred Astaire and Cyd Charisse, when she is the brunette seductress, from the Girl Hunt *ballet in* The Band Wagon.

Left: Astaire again with Charisse, but this time she is a dumb blonde in distress. Both pictures from the Metro Goldwyn Mayer film which will be shown in the late summer.

Right: Vera-Ellen as Princess Maria and Donald O'Connor as Kenneth Gibson in "Something to dance about" from Twentieth Century Fox's Call Me Madam.

The widow, Sonya Sandoya (Daphne Dale) arrives at the Marsovian Embassy party.

Daphne Dale as the widow. Oleg Briansky as Danilo looks through the window.

NEW BALLET

VILIA

Operette Dansée based on *The Merry Widow*, first given by Festival Ballet at the Palace, Manchester, on April 30, 1953. First London performance at Royal Festival Hall on July 20. Choreography, Ruth Page. Music, Franz Lehar arranged and orchestrated by Isaac Van Grove. Scenery and Costumes by George Wakhevitch.

Cast

Baron Popoff, Marsovian Ambassador - - - - ANTON DOLIN
Baroness Popoff, his wife - - - - - BELINDA WRIGHT
Nish, Secretary at the Embassy - - - - - KEITH BECKETT
Chouchou, Nish's sweetheart - - - - - ANITA LANDA
Major Domo - - - - - - - JEFFREY SMITH
Vicomte de Jolidon, Baroness Popoff's lover - - VASSILIE TRUNOFF
Sonya Sandoya, a rich Marsovian widow - - - DAPHNE DALE
Prince Danilo, heir to the Marsovian throne, and a playboy - - - OLEG BRIANSKY
Corps de ballet of guests at the Marsovian Embassy and Maxim girls.

STORY

MARSOVIA is bankrupt. At a party at the Marsovian Embassy in Paris (Scene I), the Ambassador, Baron Popoff, is entertaining in an effort to persuade Prince Danilo to marry a rich widow, Sonya Sandoya, so as to replenish his country's exchequer. Danilo arrives with the girls from Maxims and is unwilling to marry for money. In spite of this, he and the widow fall in love.

In the garden of the Marsovian Embassy (Scene II) the intrigues start. Baroness Popoff, Sonya's greatest friend, is flirting with Count Jolidon, while her husband Baron Popoff is chasing Mlle. Chouchou, the sweetheart of Nish, who is the secretary at the Embassy.

The Baron thinks he has discovered his wife and Jolidon making love in the summer house. He orders them to come out, but instead of his wife (who has slipped away) out steps Jolidon with Sonya. To save the situation they announce their engagement. Danilo is in despair and to console himself he leaves for Maxims with its champagne and the bright eyes of its girls.

At Maxims (Scene III) Danilo is in a drunken stupor. The Merry Widow appears to him as Vilia, witch of the wood, symbolising the unattainable. She lures him on, but for ever escapes him.

In the meantime, Nish is quietly trying to return the Baroness's fan on which appears the words "I love you" in Jolidon's handwriting, when Chouchou snatches it from him and gives it to Popoff. Popoff then accuses his wife of infidelity and announces that he himself will now marry the widow. But the widow is now in Danilo's arms, her previous effort to sacrifice herself and save Marsovia and its Ambassador now being apparent. At the same moment Chouchou confronts Popoff with the same words "I love you" on her own fan in Popoff's handwriting. The Baron and Baroness being equally guilty, all is forgiven. Sonia and Danilo are united. Marsovia is saved and the Income Tax is still unthought of.

CHOREOGRAPHY

NORMALLY it is a dangerous and controversial thing to say a work is "not a ballet." However, in the case of *Vilia* one has the programme's printed sanction to call it an *operette dansée*.

But what is an *operette dansée? Vilia* itself, as quite definitely the first of its kind (*Mam'zelle Angot* might have been of the species had not its choreography unmistakably made it a ballet) and quite possibly the last, must provide its own definition. It would appear that the way to construct an *operette dansée* is to take the original operetta, jigger around a little with its libretto, cut out its singing and give it a slap-up production.

The choreography of the offering is dull and colourless, neither extending nor displaying the considerable talents of the youthful company. Miss Page's conception of a *pas de deux* appears to be a loosely strung string of Massine-like lifts, while her ensemble dances are often little more than the padding-around routines so dear to the heart of the musical comedy chorus—of some years back.

There appears to be little attempt at choreographic characterisation, and the story would be incomprehensible to an audience not forewarned. The wit of the operetta has evaporated, and the whole work has gained nothing by its translation.

Yet all this is judging it as a ballet. Nightly the vast Royal Festival Hall is packed from top to bottom. These audiences, lured by *Vilia* and the still-potent charms of the Festival Hall itself, obviously richly enjoy the new work. Festival Ballet is attracting to ballet the non-ballet audience in its hordes.

The effect of productions like the present on ballet as an art form could be considerable. If the work is poor preaching for the converted, on the unconverted, to whom I rather suspect it is addressed, *Vilia* may serve as a tolerable first introduction to an art which has much to gain by enlarging the circle of its adherents.

DANCING

WHAT there was to be done, was done well. The choreographer has been so niggardly in her invention that the dancers are given not many less chances to shine than a man has calling tails to a double-headed penny.

Daphne Dale as Sonya Sandoya danced prettily. Prince Danilo, the matinee idol of German operetta, was danced with easy competence by Oleg Briansky who flashed his eyes most dashingly. Keith Beckett made a cute Nish.

But the performance of the ballet was Dolin's gallant rearguard action as Baron Popoff. Here was an object lesson on how to make bricks without straw, or, rather, with

corn. Richly exaggerated, superbly timed, it was a comedy portrayal of the highest merit. London, denied the opportunity of seeing his celebrated performance in Fokine's *Bluebeard*, has hitherto had no chance of seeing the mature Dolin in a comic role. Even if *Vilia* has little else to commend it to our hearts at least it filled in this sad omission.

And so we too say farewell to the fabulous land of operetta, where the nights are long, the days are short and the *operette dansées* are positively interminable.

Clive Barnes

MUSIC

FRANZ LEHAR achieved in the score of *The Merry Widow* one of all time's masterpieces of melody combined with simplicity and effectiveness in scoring, full of orchestral delights as well as tuneful ones.

What has been done to it for this performance is nothing short of musical vandalism.

This "arrangement" has been made by a Mr. Isaac Van Grove, who obviously has a lot more to learn about the felicities and technicalities of orchestration before he can presume to teach such a musical grandmother as Lehár to suck orchestral eggs. And he has even more to find out about the loveliest lilies of music if this attempt at gilding them is a sample of his ear for how to treat a tune.

As to the æsthetics of the use of such music at all, there were precedents if only choreographer (sorry—this does not pretend to be ballet, but I don't know what to call the arranger of an *operette dansée*) and musician had worked together.

We saw it in the brilliant use of Sullivan music by Mackerras and Cranko in *Pineapple Poll*. That succeeded because situations associated in everyone's minds with certain incidents were paralleled, not just copied, in the ballet. For example, the *Twenty Love-Sick Maidens We* music was used for a similar "chorus" of mooning females.

But there was little of this treatment in *Vilia*. And when a ballet (sorry—*operette dansée*) is rather horrible to look at one can usually listen to the music. As for me, I went home and gave my mind a good scrubbing out with the original Lehár.

Evan Senior

The Marsovian Embassy is full of intrigues as frequently happens in Ruritania. Count Jolidon (Vassilie Trunoff) carries on with Baroness Popoff (Jeanette Minty), the wife of the Marsovian Ambassador to Paris.

Jeanette Minty took over the role of the Baroness Popoff shortly after the first night in London, as Belinda Wright was indisposed. She scored such a success that it is likely that she will continue to take this role.

All photographs by Duncan Melvin

DECOR

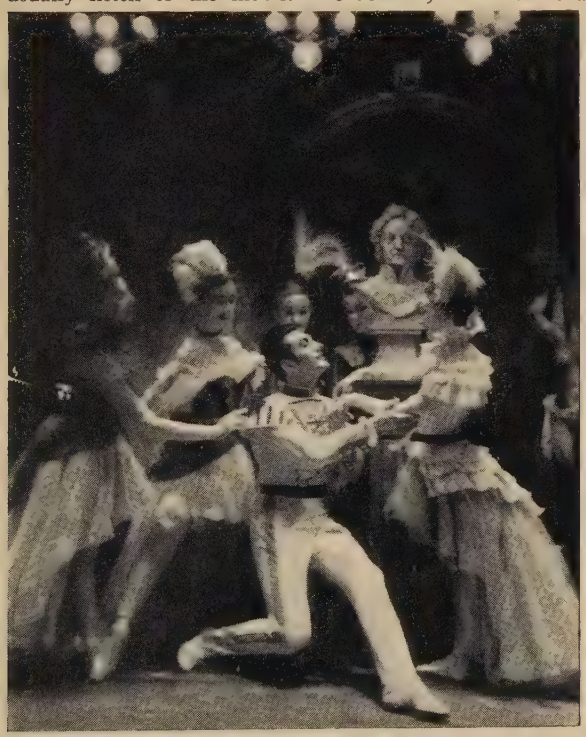
RURITANIA is timeless, but there seems to be a general supposition that the golden period of that fabulous country lay somewhere between the beginning of the century and the first world war. Lehar's operette is equally timeless.

George Wakhevitch in his settings and costumes has created a period which can best be described as Ballet Edwardian. The skirts of all the girls are almost knee-length in front, while sweeping the floor at the back, so as to give an effect of a bustle and train. This helps the girls to give a feeling of the period in their actions.

Individually the costumes have tremendous *chic* even if they do not create a great effect *en masse*. They are seen to their best advantage as they pass across the front curtains in the waltz promenades between the scenes. Each is a masterpiece of the couturier's art —elaborate without fuss, plus a great understanding of the use of materials.

Since the first night a new dress has been designed for the widow, Sonya Sandoya. This is in yellow with a large black pattern; not really suitable for a bereaved lady. In the final scene she uses the original black and purple creation, which still seems to be the more suitable for the opening. Daphne Dale is a beautiful girl, but when she first took over the role she rather lacked the style of a lady who, even if she was be-widowed at an early age, would still have had poise; however, at subsequent performances, with the aid of an upswept hairdo, together with a greater understanding of the role, she achieved a widow '53 vintage.

The competence of Wakhevitch was most noticeable in his settings, for he managed to give depth to the Festival Hall stage with the aid of false perspective. There is perspective in his trellised arbours and also in his gas globes suspended from the ceiling, although these latter tend to become rather monotonous in each scene. **Peter Williams**



The dashing Prince Danilo (Oleg Briansky) is adored by the girls of both worlds. On the left he is surrounded by the female guests at the Marsovian Embassy party. On the right he seeks solace with the Maxim girls after he thinks that the beautiful Sonya Sandoya is going to marry Count Jolidon.

These pictures give some idea of Wakhevitch's costumes, which for sheer lavishness can seldom have been equalled in ballet and which the girls of Festival Ballet wear with great style.

Alice (Belinda Wright), having fallen asleep, dreams about her visit to wonderland. After meeting the White Rabbit and the Duchess and various other characters, she comes across a Caterpillar (June Greenhalgh) sitting on a mushroom, who tells her the story of old Father William and the youth. *Photo: Duncan Melvin*

NEW BALLET

ALICE IN WONDERLAND

First given by Festival Ballet at the Pavilion, Bournemouth, on July 2, 1953. First London performance at Royal Festival Hall on July 9. Ballet in two acts adapted from the book by Lewis Carroll. Choreography, Michael Charnley. Music, Joseph Horovitz. Decor and Costumes, Kenneth Rowell.

Cast:

Alice - - - - Belinda Wright
A Robin - - - - Paula Gareya
A Fawn - - - - Monica Leigh
Mother Squirrel - Rosalie Vernon
Baby Squirrel - Suzanne Sarova
Father Owl - - - Peter White
Baby Owl - - - Dianne Richards
A Parrot - - - - Brian Scott
A Skunk - - - Judith Williams
Bill-the-Lizard - Jeffrey Smith
The White Rabbit - John Gilpin
The Cook - - - - Anne Rowse
The Duchess - - - Roma Duncan
The Cheshire Cat Wolfgang Brunner
The Fish Footman Walter Burgess
The Frog Footman - Russell Kerr
A Caterpillar - - June Greenhalgh
Father William -Vassilie Trunoff
A Youth - - - - Keith Beckett

Dragon-flies—
Petrus Bosman, Jeffrey Smith, Michael Hogan.

Flowers—
Noel Rossana, Shelagh Franklyn, Christina Martin.

The Dormouse - - Anita Landa
The Mad Hatter - Keith Beckett
The March Hare - Louis Godfrey
The Knave of Hearts Vassilie Trunoff
Two Soldiers
Jon Waks, Kenn Gillespie
The Executioner - - David Scott
A Whiting - - - - Joan Potter
A Snail - - - - Russell Kerr
Turtles—
Pamela Hart, Wendy West, Jennifer Andree, Jeanette Minty
Lobsters—
Geoffrey Davidson, Jon Waks, Brian Scott, Kenn Gillespie
The Queen of Hearts Janet Overton
The King of Hearts - Peter White
The Hearts—
Paula Gareya, Christina Martin, Pamela Hart, Judith Williams, Monica Leigh, June Greenhalgh, Rosalie Vernon, Dianne Richards

The narration spoke by Anton Dolin

ACT I—Scene 1 (Prologue), Alice Falls Asleep. Scene 2, In Wonderland. Scene 3, Grand Waltz of the Flowers and Dragonflies. Scene 4, The Mad Hatter's Tea Party.

ACT II—Scene 1, The Lobster Quadrille. Scene 2, The Courtroom. Scene 3, The Garden of Live Flowers. Scene 4 (Epilogue), Alice Awakes from her Sleep.

CHOREOGRAPHY

FEW stories can be less suitable for ballet than *Alice in Wonderland*. Even if the work contrived to capture the book's atmosphere of enchantment, the verbal wit and scintillating logic that make *Alice* as brilliant as almost anything in our literature, would inevitably escape the choreographer's net.

Then, not disregarding Andrée Howard's success in constructing ballets out of novels of character, how can a novel of incident be adapted as a ballet scenario? How can the ballet express the endearing nonsensicality of the book, how can it deepen our appreciation of the book's characters, or sharpen our palate for the book's charm? Curiouser and curiouser. Indeed—except from perhaps an inspired and prophetic guess that it would prove one of the biggest box-office attractions since the Flood, why attempt the translation?

Apart from the fact that we are rather tired of ballet's petty pilfering from literature, we must admit that in this instance the job, which possibly should never have been done at all, has not been done badly. Charnley has wisely restricted himself to the production of a series of *tableaux vivantes* or "illustrations come to life," a construction which, though necessarily episodic, does make possible a panoramic view of the book. The episodes are linked together not only by the character of Alice, but also by the occasional use of a processional style leading from one scene to the next.

Although the minor denizens of Wonderland are insufficiently delineated by the choreography, the conception of the White Rabbit is altogether excellent, as are the Fish and Frog Footmen. Perhaps a little more imagination could have been employed on some of the other major characters. Charnley occasionally appears to have left a role's characterisation to the costume designer—a dangerous expedient.

The excursion into straightforward classical dancing, the "Grand Waltz of the Flowers and the Dragonflies," is a well-composed *pas de six*, which stands out as having a fluency of movement and deftness of design precluded to the rest of the ballet by the multiplicity of its incident. Here Charnley shows much of the quality that makes his *Symphony for Fun* so exciting.

Sparing use is made of a narrator, chiefly for the Father William poem, which is badly staged, and the Lobster Quadrille, which is quite delightful and one of the work's highspots.

At the first performances the conclusion was weakened by the irrelevant Garden of Live Flowers coming between the Court Scene and Alice's awakening, but this has since been rectified. During the course of a general tightening-up, when the work was sensibly cast into one act from its original two acts, the Garden of Live Flowers was jettisoned.

The majority of the work's faults were inherent in its conception, and for the choreographer to have been a hundred per cent. successful would have been something more than a miracle. The slightly revised and pruned version of the ballet is a workmanlike job and if it can add but little to Charnley's reputation it says much for the skill that it can at least detract little from it.

DANCING

APART from a certain first-night untidiness, later tidied up, the company worked hard to give the ballet a good performance. Belinda Wright made an appeal-

The White Rabbit (John Gilpin) who scutters through Alice's adventures in Wonderland. *Photo: Duncan Melvin*

The courtroom scene where the Knave of Hearts (Vassilie Trunoff) is being tried for stealing the tarts. In the background can be seen the Cheshire Cat (Wolfgang Brunner), Alice, the Queen of Hearts (Janet Overton), the Executioner (David Scott) and the King of Hearts (Peter White). *Photo: Duncan Melvin*

ing Alice and John Gilpin (it is good to see him in a character part once more) was the most elegant White Rabbit ever to swear by his fur and whiskers. The other roles were also well taken; Wolfgang Brunner as a Cheshire Cat, who looked like Orlando and gate-crashed the Mad-Hatter's marathon tea-party, Keith Beckett as the Mad-Hatter himself, Louis Godfrey as his partner in lunacy, the March Hare, and Vassilie Trunoff as the Knave, all danced well.

Indeed, the ballet gave everyone a decent opportunity to show their paces and good performances were also produced by Anita Landa, Noel Rossana, Jeffrey Smith, Petrus Bosman, Walter Burgess and Russell Kerr. Dolin, the narrator, atoned for a poor reading of Father William by standing in for the Mock Turtle with a first-rate rendering of the Lobster Quadrille, and the company could, would and did join the dance.

Clive Barnes

MUSIC

ONE of the important functions of music, in any ballet, is to support the dancing —and on this basis Joseph Horovitz's score is splendid. It gives something to dance to, and, what is more, something that you can come away from whistling more than one of the tunes. And that is something that very few of today's rather dry and intellectual scores for new ballets have given us.

If this music is not on the whole very original, at least its composer has taken to himself some very good models. Tchaikowsky was in our ears for a good deal of the time and the tunes of Glazounoff were not far away either. And in the second act there came more than a mere hint or two of Prokofieff in both melody and orchestration.

Added up, it does make ballet music perfect for the purpose of the ballet itself, and if neither were quite as good as they might have been, at least they were well wedded.

There is a perfect introduction in the wistful Prologue, used in a variant later on as an Epilogue; and the Tchaikovsky-like waltz with its set of Variations for the Flowers and Dragon-Flies is lilting and just lightly scored enough to make it interesting. The Court-room scene in the second act, with its March and a Polka, scored with the same type of wit so often met with in Prokofieff, is good throughout.

And how good it was to be able to walk away remembering a tune or two quite clearly. Horovitz is someone that British ballet obviously needs. When he develops a completely individual style he might even become indispensable. At least he knows what dancers need.

David Hunt

DECOR

WHEN an artist is so bound up with a literary work as was John Tenniel with both of Lewis Carroll's Alice books then it is hard for anyone to do other than copy those illustrations when the books are realised in any other visual medium. Therefore all honour to Kenneth Rowell, who has in no way copied Tenniel and yet has managed to capture the spirit of both Lewis Carroll and his illustrator in the designs for Michael Charnley's ballet.

His gauzy settings have a magical quality —wonderland emerges through a haze, it might vanish with a sneeze. There is no reality and yet there is none of the heavy brassy fantasy which many designers appear to think constitutes a dream world. The whole work would obviously be seen to better advantage on a proper stage with the usual depth and the usual stage lighting. To achieve any semblance of fantasy on the narrow shelf-like platform of Festival Hall is something of a miracle. The only place where the settings fail is in the opening and closing moments; the river bank where Alice dreams away a lazy summer's afternoon should be more realistic. As it is painted on two gauzes the horizon never meets where it should and it all looks more like a tropical island than an English backwater.

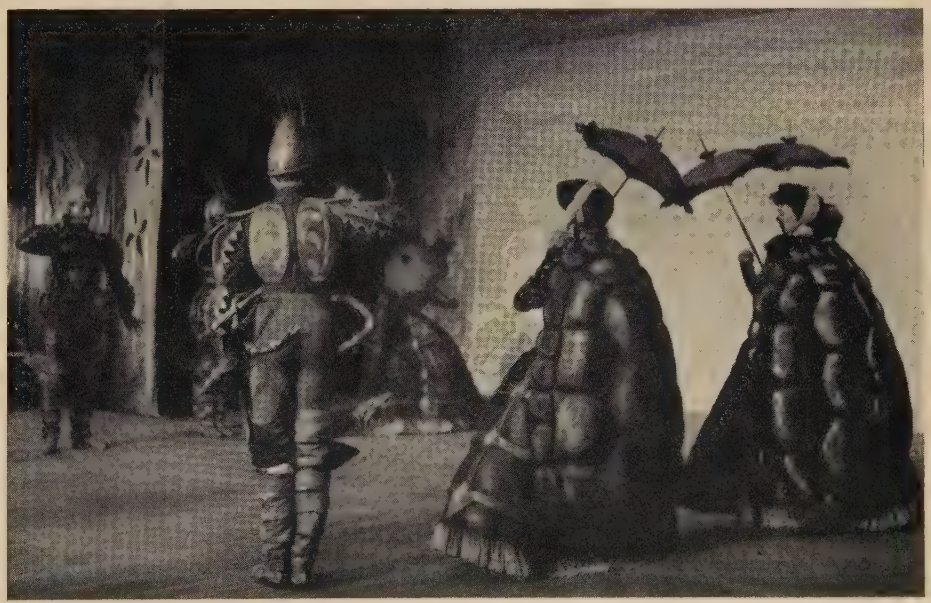
Against this dreamy background the figures stand out in sharp relief. Alice herself should have worn cotton, her blue chiffon dress is more for a party. The Cheshire Cat who accompanies her adventures was ill-conceived as he looks more like Orlando, the Marmalade cat, than the fabulous wise creature who kept vanishing on the branch of a tree. Some of the other animals belong more to Disney than to Carroll, but, apart from this, there is nothing but praise.

The King and Queen of Hearts and their court might have walked straight out of a pack of playing cards. The roses, in the process of being painted red, belong to the floral fantasies of Grandeville. The dragon-flies, though not particularly suitable to the narrative, took on a shimmering quality as those creatures do when they dart about in the sun with their colours changing at every turn.

It showed great understanding to make the turtles in the Lobster Quadrille appear like Victorian school marms, while their lobster cavaliers closely resembled hussars. Most ingenious of all was the Snail, who seemed to leave a trail of slime in his slithery wake.

I have said previously that Kenneth Rowell seems to be making up for what many English designers lack in their approach to ballet. This new triumph over what would seem to be an insurmountable obstacle is even further proof that in England we may at last have a ballet designer who can stand up to Clavé and may even become a second Bérard.

Peter Williams



The charming quadrille with the Turtles and the Lobsters, which the Whiting entreats the Snail to join in. The picture gives some idea of Kenneth Rowell's brilliant costumes. *Photo: Roy Round*

curtain up!

Farewell party to choreographer and dancer, Alec Martin, who left for Minneapolis this month. He is taking charge of a dance studio there. He is seen between Julia Farron (right) and Alexander Grant while they talk to Svetlana Beriosova (left).

Other English teachers who are now established on the other side of the Atlantic are Leo Kersley in Denver, Richard Ellis in Chicago, Celia Franca in Canada.

Photo: Denis de Marney

Ageless pupils of great teacher

THERE is something about the dancers who were with the Diaghilev company that has invested them with eternal youth. Dancers who reached their height far, far later have faded and in many cases vanished from the ballet scene, but the Diaghilev dancers go on.

Recently Markova astonished us all by appearing to be younger than she was twenty years ago, now her partner of many years, Anton Dolin, has given further proof that years have nothing to do with it.

On his 49th birthday, August 27, Dolin danced Albrecht in Festival Ballet's *Giselle* in a manner that should have been a lesson to everyone who either has danced, or ever hopes to dance, this wayward cavalier. No Albrecht of our time gives this role with such clarity and style. When it comes to the dancing he can still knock spots off most people half his age.

The secret must lie in the original training and possibly to the example of the great artists that these dancers had before them from their earliest youth. The road leads back again to Seraphine Astafieva, whom time has proved to be one of the outstanding teachers of this century.

Sign, whoever you are

WHEN Alicia Markova left England from London Airport, an autograph hunter rushed up to her and requested that she sign his album. The ballerina graciously signed. After she had gone, the gentleman looked at the signature in amazement. "Good heavens! I thought it was Vivien Leigh," he exclaimed, "but anyway I still want this autograph as well."

We often wonder if those people who hang around stage doors and other draughty places really have the faintest idea who the people are who sign their books. The fact that every Tom, Dick or Harry who passes out of a stage door is usually pestered to sign something in these books, makes us think that the knowledge of how to make a valuable autograph album must be considerably lacking.

Bottom storey of one-piece suit

THERE is a moment in Michael Somes' ballet *Summer Interlude* when the leading bather takes a swim suit and hands it to the country girl. She then goes behind a rock supposedly to put it on, later emerging in the swim-suit which actually she has worn under her dress all the time.

Not a particularly funny episode you would say, yet at a recent performance it was greeted with gales of laughter. Kenneth Macmillan, in picking up the costume, held it folded over at the middle. In consequence it looked as though the girl had been handed the bottom half of a two-piece swim-suit. We hope that somebody later explained to the dancers the reason for the audience's hilarity.

Glamour at mid-week

MID-WEEK matinees can sometimes be more interesting than people think. In fact one of the finest performances given by Ballet Theatre happened at one of the these tea-cup strewn occasions. It was only on these afternoons that the dancers of Festival Ballet and Ballet Theatre could see each other at work. On Wednesdays the English dancers trouped into the stalls at Covent Garden; on Thursdays the Festival Hall was full of Americans.

Igor Youskevitch, Ballet Theatre's principal male dancer, seldom dances at matinees, but Anton Dolin was most anxious that his dancers should see one of the greatest dancers of our time. So a word in the ear of his old friend Lucia Chase and the trick was done. It was a surprised audience that found Youskevitch announced for the *Nutcracker pas de deux* when they had not expected him to appear. Surprised, but very fortunate because who can imagine a dancer, dancing especially for the benefit of other dancers, being anything less than his best?

Watch those costumes

IN the room adjoining the Ceremonial Box at Festival Hall there is an exhibition devoted to the dance. There is much of interest in it, but two items stand out.

One is a group of photographs of Tamara Karsavina as Columbine in *Le Carnaval*. Those responsible for the dressing of recent revivals of this ballet might do well to study Bakst's costume for this role. It has undergone a sea change for the worse in recent years.

The other is a collection of sketches by the promising young designer James Wade for the costumes and scenery for *Camille*. It seems that Festival Ballet may be mounting a three-act ballet, using the Verdi music and these designs, some time in the not too distant future.

And now we are three

AT one time *Dance and Dancers* was alone, then last year we acquired a brother (or should it be sister?) when *Music and Musicians* was born. For a year now the two magazines have flourished and rapidly grown up together.

Now we are expecting again. At the end of September, the first (October) number of *Plays and Players* will be born.

In the same way that the two existing magazines cover the whole field of dance and music, so will *Plays and Players* cover the theatre from every aspect (for details see page 6 of this issue).

Peter Williams will be associated with the new magazine in that he will write about

It's bound to happen—

sometime in a ballet
by George Balanchine.

Drawn by
Peter Revitt

the designing of new productions in the theatre in the same way he does with designing for ballet in *Dance and Dancers*.

World top to roof top

A VERY distinguished guest went to see Festival Ballet at the Royal Festival Hall. We were a little amused by the eagerness with which an official urged him to visit the roof during the interval. "It's well worth the climb, sir, for the splendid view."

With a patient smile the guest consented. But we wonder what "Tiger" Tensing thought of the view compared with the view he had from the top of Everest?

The years between

WHEN Melissa Hayden recently rejoined Ballet Theatre, her old company, she was returning like a Prodigal Daughter after an absence of several years. The Ballet Theatre souvenir programmes told us that in the meantime she had appeared with Ballet Alicia Alonso, had pioneered in television and danced the role of the ballerina in Chaplin's *Limelight*.

All of which was perfectly true. But did she not also, during that time, dance many leading roles with another American company? Perhaps we were mistaken and our old eyes are just letting us down again, in which case there is no such company as New York City Ballet.

Markova's Bolero now

REMEMBER the press report, some months back, that Anton Dolin had danced *The Dying Swan* when Alicia Markova was suddenly taken ill? What actually happened, of course, was that Dolin substituted his solo, *Bolero*, for Markova's solo in the programme.

Ravel's *Bolero* has been associated with Dolin throughout his career; but now Markova has a bolero of her own. This charming dance was made for Markova's concert performances by Ana Ricarda and was first seen in Eastbourne.

It seems that there is only one course now open to Dolin in self-defence. He will really have to learn *The Dying Swan* after all!

Dancers act, actors dance

IT is an odd world. The trained ballet dancers, Moira Shearer and Robert Helpmann, have been invited to take straight acting roles at the Old Vic, as Titania and Oberon in *A Midsummer Night's Dream*. Shearer has also recently appeared in a film, *The Story of Three Loves*, in which another dancer, pretty Leslie Caron, did not dance a step.

Meanwhile actors are getting their revenge by making dancing appearances. Paul Rogers took part in a dance when playing the lead in the Old Vic's *Henry VIII*. Alec Guiness dances a thrilling flamenco number with Yvonne de Carlo in the film *Captain's Paradise*.

Take your choice

Festival Ballet's *Vilia*

". . . Miss Page has created a brilliant ballet. *Vilia* is a real success. Its American choreographer has supplied an abundance of dances—sentimental, pert, humorous—to match Lehar's wonderful waltzes and quick-step tunes."

(Cecil Smith in the *Daily Express*.)

". . . Miss Page, from Chicago, has based *Vilia* on a selection from *The Merry Widow*, and oh, Lehar-Lehar! what a mess she has made of it! She seems to have no idea of the varied subtle intoxications of the Viennese waltz, of which that enchanting operetta was the last sunset glory."

(Richard Buckle in *The Observer*.)

Yet another nouveau ballet for Monte Carlo

THERE seems every likelihood of yet another new ballet company being formed in Monte Carlo. Several well-known names have been mentioned and Sol Hurok is reported to be interested. If the company is started it will probably perform many works from the old Ballet Russe repertoire as well as new ballets.

Our attitude to this news is summed up by the English impresario who said, "I don't mind how many good ballet companies there are. It is only the bad ones that do me any harm."

happy birthday to...

		Sept.
Nora de Wal	De Cuevas Grand Ballet	18
Svetlana Beriosova	Sadler's Wells Ballet	24
Suzanne Sarova	London's Festival Ballet	26
Michael Somes	Sadler's Wells Ballet	28
		Oct.
Ninette d'Amboise	New York City Ballet	1
Vladimir Kalichevsky	International Ballet	1
Thekla Russell	Formerly Sadler's Wells Ballet	2
Tanaquil LeClercq	New York City Ballet	2
Jon Waks	London's Festival Ballet	2
Andrée Howard	Choreographer	3
Louise Browne	Former ballerina and musical comedy star	5
Helene Trailine	Ballets Janine Charrat	6
Denys Palmer	International Ballet	9
Douglas Steuart	Sadler's Wells Ballet	9
Jill Gregory	Sadler's Wells Ballet	10
Pauline Clayden	Sadler's Wells Ballet	12

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 21 Lower Belgrave Street, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Dancer you will know

Photo: Roy Round

Born in London. First taught by Mde. Van Duson in Golders Green, later won a scholarship to the Royal Academy of Dancing. From the R.A.D. she went at the age of fourteen to the Sadler's Wells School, and when the Theatre Ballet was first formed she became its youngest member. From 1947 to 1949 she was a soloist with the Metropolitan Ballet. During 1949 she danced with Alan Carter's St. James's Ballet, and later was associated with Carter in the Empire Ballet. After making the North American tour with the Sadler's Wells Theatre Ballet she became a free-lance dancer and has since made frequent appearances on Television (with Alan Carter and Michael Charnley) and at Ballet Workshop. Recently she appeared with the dancers at Bernard Miles's Mermaid Theatre, dancing in As you like it *and* Dido and Aeneas.

Principal roles: pas de trois *and* cygnet *in* Swan Lake; *leading Mirleton in* Nutcracker; *principal friend in* Coppelia; *Waltz in* Les Sylphides; *Scotch* in Facade; *Girl in* The Catch; *Amor* in Lover's Gallery; *Fifi in* Pygmalion; *principal dancer* in Ritornel.

Principal creations: Orphan in Beggar's Rhapsody; *Gold in* Visions; *Can-Can Girl in* A Quiet Spot; *Miss Spent in* The Story of Polly; *Circus Ballerina in* The Circus Ballet; *Girl in Yellow in* Movimientos, *principal dancer in* Five Variations with a Theme; *friend in* Ouverture; *cat in Harlequinade and in Bird Ballet in Charnley's pantomime production at Player's Theatre.*

JOSEPHINE GORDON

THE quality that most characterises Josephine Gordon's work is liveliness. Her dancing always has verve and colour. To the small but important part of Amor in Frank Staff's *Lover's Gallery* she brought an air of innocent mischief; in Michael Charnley's *Movimientos* her portrayal of the whirling girl in yellow was exceptionally vivid; while in Alec Martin's *Five Variations with a Theme* she danced a classical role with attractive poise.

Although it is with comedy roles that she is most frequently associated, her performance as the orphan in Angelo Andes' *Beggar's Rhapsody* was memorable for its pathos. The work, presented by the St. James's Ballet, was conceived more in the tradition of Jooss than of classical ballet, but Gordon not only showed mastery of an idiom that must have been alien to her, but also considerable interpretative skill and powers of characterisation.

Her dancing has undoubtedly been affected by the instability of her career; a career typical of the majority of British dancers outside the sheltered waters of the Sadler's Wells Organisation and Festival Ballet. She has so far missed the opportunities for development offered by the safety of the large companies. On the other hand she has probably gained from the variety of roles she has danced.

Now she is working as a free-lance dancer and at Ballet Workshop. She has become one of that small band of first-rate soloists not attached to any ballet company.

Clive Barnes

STEPS OF THE DANCE 7

by BARBARA VERNON and JOHN GREGORY
Drawn by Eilean Pearcey

(1) Sur le cou de pied (2) Frappé front (side view) (3) Frappé side (front view) (4) Frappé back (side view) (5) Balance on demi-pointe à la seconde

Illustration 9 Battements Frappes

THE BARRE-WORK *(continued)*

BATTEMENTS FRAPPES are the basic action of *jeté*. This power building step serves to make the knee supple and strong. A kicking movement, the impetus coming from the knee, the foot travelling from the *sur le cou de pied* with accent out. The movement is sharp and vigorous, and the thigh must give a little as the leg flies out. In extension the leg remains for a split second taut. As it returns from the extension the foot relaxes so that the instep flexes slightly. *Frappé* may be executed in all directions, *simple* and on *demie-pointe*.

Variations of *frappé* include:

Frappé en Revers which is a *frappé* with the accent in to the *sur le cou de pied*. In this case the main impetus is on the return from the extension. By example, sometimes the working leg is left for an extra count in extension, and then returned to the *sur le cou de pied* with a strong beat.

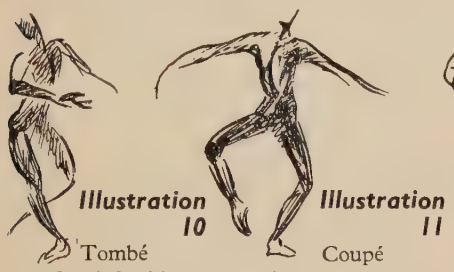


Illustration 10 Tombé

Illustration 11 Coupé

Frappé Double in which the working leg kicks twice in double time; the second extension following like a rebound.

Frappé with Relevé in which the *relevé* on *demi-pointe* on the supporting leg coincides with the extension of the working leg. When the *relevé* is taken from a straight leg (without *plié*) it is particularly strengthening for the instep and calf. The *relevé* may also be taken from *plié*, in which case the thigh muscles are also exercised.

Frappé with Petit Battements in which before or after a *frappé* the working leg passes from *sure le cou de pied* front to back, or vice versa.

The *Frappé enchainement* frequently embraces one or other of the following linking steps:

Tombé is a falling step on to one leg in *plié*, with transference of weight. It may be performed in all directions.

Coupé is to cut with the working leg the weight from under the supporting leg. The working leg strikes the floor, in *plié* with heel lowered to the floor, close to the supporting leg.

Soutenu (without turning). The working leg describes a half circle, travelling from 5th position, or from extension, to close in 5th position or *sur le cou de pied*. The supporting leg *pliés* with the opening of the working leg, and rises on straight leg to *demi-pointe* with the close of the movement It may be executed *en dehors* and *en dedans*.

Soutenu (detourne) is a gathering together of the two legs in turning from *plié* to *pointe* (or *demie-pointe*) to *plié*. The body turns a full turn or half turn, continuing the circular movement of the working leg

In *Soutenu en dedans* the working leg commences from behind, or from the side, closes in front and is left behind with the turn of the body. The body leans slightly towards the working leg as it closes, straightens up as the weight is shared by the two legs turning, and leans slightly towards the forward leg as the movement finishes. The arms make a gracious gathering movement from 4th down through 1st and up to 3rd, opening again to 4th; or more simply the arms may be lowered gently from 4th down to 1st pos. and opening again to 4th.

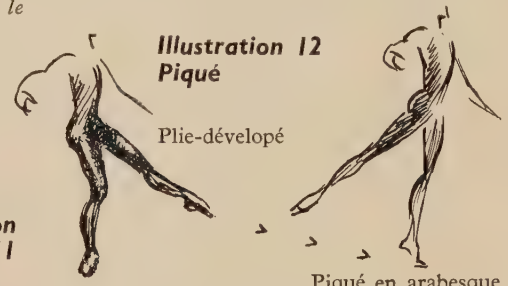


Illustration 12 Piqué

Plie-dévelopé

Piqué en arabesque

In *Soutenu en dehors* the working leg commences from front or side, closes behind, and is left in front as the body turns. The body leans slightly away from the working leg, straightens up as the weight is shared by both legs turning, and leans slightly forward as the movement finishes. The arms may be taken up from 4th to 3rd pos. and lowered again to 4th; or from 4th down to 1st and out again to 4th.

In *Soutenu en dehors* and *en dedans* the head is inclined first towards the forward shoulder, facing front until the last possible moment, and is brought quickly round with the turn of the body. **Piqué** is a step usually taken from *plié* directly on to the *demie-pointe* or *pointe*, and calling for transference of weight. The working leg commences from *sur le cou de pied* or from an extended position, and is stretched taut as the supporting leg pushes the body on to it. *Piqué* may be executed in all directions, but it calls for careful adjustment and *epaulement* according to the direction.

EXAMPLES OF BATTEMENT FRAPPE ENCHAINEMENTS

Each *enchainement* is repeated twice on flat foot, and twice on *demie-pointe*.

Counts:

(1) 3 *Frappé*, front ..... *and* 1 *and* 2
1 *Frappé* accented in ..... *and* 3 *and* 4
Repeat *en croix*.
(Even rhythm: 4/4 time.)

(2) 3 *Frappé* side ..... *and* 1 *and* 2 *and* 3
Tombé 5th pos. (right leg front ..... *and* 4
Coupé (to *sur le cou de pied*) ..... *and* 5
Frappé front ..... *and* 6
Repeat in reverse.
(Even rhythm: 6/4 time.)

After the *Frappé enchainement* the balance on *demi-pointe* is usually held, without the aid of the *barre*, in *a la seconde*.

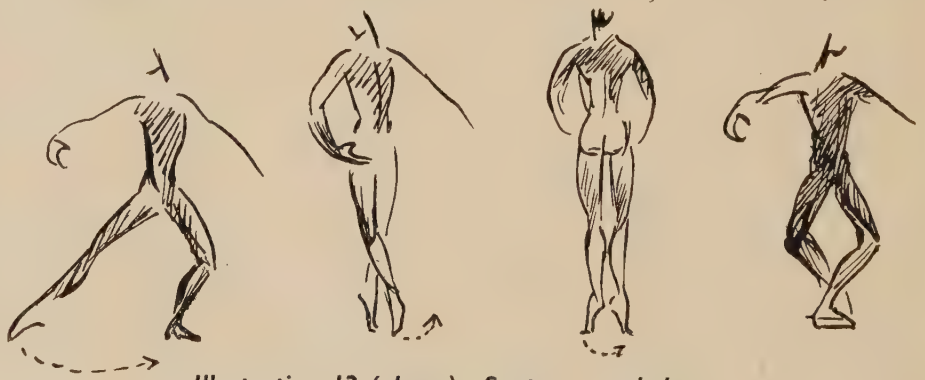


Illustration 13 (above) Soutenu en dedans
Illustration 13a (below) Soutenu en dehors

Left: Petronel Dunn, Susan Salomon (Mabel Ryan Award winner), Venessa Hamilton (Choreographic Competition winner).

Above: Jennifer Whinney, winner of the Beaumont Scholarship to Sadler's Wells School.

Award-winning School

by ANTHONY COWPER

IT would probably be only a superficial observer who would judge the value of a Grammar School solely on the strength of the number of university scholarships it obtained. But there can be no doubt that nothing, particularly in the field of education, does succeed like results and it obviously speaks well of a school that it is consistently well-placed in examinations.

In the past year pupils of Nesta Brooking's School of Ballet and General Education have carried off three of the most coveted awards open to Cecchetti students—the Mabel Ryan Award, the Choreographic Competition and the Beaumont Scholarship to the Sadler's Wells School. How was this achieved?

Nesta Brooking herself was first given the ambition to teach by Margaret Craske, the great Cecchetti teacher now in America. She also came under the influence, as have most of this generation of teachers, of Preobrajenska. Almost from the outset she intended to become a teacher choreographer, her first opportunity coming in 1935 when Ninette de Valois invited her to supervise the work of the Abbey Theatre Ballet in Dublin.

She was soon completely imbued with the "plastic" methods of teaching and choreography advocated by de Valois, and still regards this period as one of the most formative of her career. The time spent at the Abbey Theatre, collaborating with such artists as de Valois and Yeats, gave her a new approach to her work and when she returned to London in 1936 her ideals were more or less fully formulated.

Soon after the Dublin episode she took over Irene Hammond's School in Chester, thus acquiring for the first time the experience of working with a large school consisting of students of all ages and standards. She also started to produce her own ballets —*The Minstrels* in 1936, *Wedding Photograph* and *The Birthday of the Infanta* (both for the Merion Welsh Ballet, a semi-amateur group) in 1937, and *Ballade* in 1938.

Just before the war she started a school in Wigmore Street with Diana Barker. It says much for her early success as a teacher that when Antony Tudor was looking for handpicked dancers for his London Ballet quite a number were taken from her studio, including Sylvia Hayden, who later won fame in Frank Staff's *Enigma Variations*.

During the war her school was evacuated to Cookham, and here she formed the Cookham Ballet Club, a production group similar in aims to Madame Rambert's Ballet Club and the contemporary Ballet Workshop. The war ended, her school migrated to Swiss Cottage, where it was reconstituted on its present lines.

In 1946 she was associated with Ernest Berk in the formation of Dance Theatre. This company gave short seasons in the spring of 1947 at the Rudolf Steiner Theatre in London and the Intimate Theatre in Manchester. For this company Miss Brooking produced *A Qui* and *John Barleycorn*.

The present school aims "to give students of the ballet a balanced education, side by side with a study and practice of the arts." She rightly regards a deep and intensive study of all the arts as essential to the aspiring dancer and choreographer. With this in mind she not only ensures that her student receives a first-rate musical education, but also arranges such extra-mural activities as visits to art galleries and theatres.

Although her students take, with notable success, the Cecchetti examination, her school is primarily a theatre school and students have classes in drama, art and theatre design, and make-up.

Hers is also one of the few schools to teach choreography. There is a general feeling that the art of choreography cannot be taught, but droppeth as the gentle rain from heaven. In fact, it can be taught just as well as musical composition—although, of course, in neither case can the teacher promise to produce a composer or choreographer. Only technique is in the hands of men, genius is admittedly in the lap of the gods.

Miss Brooking's method of teaching choreography is to train her dancers to listen acutely to the music (throughout her teaching is this emphasis on the paramount need of musical sensibility) and to choreograph, at first, only a few phrases of music. Her aim in teaching choreography is only partly to foster choreographers. Of more importance is her desire to awaken in her students the latent creative activity necessary to transform the executant into the interpretive artist.

As a teacher her dancers are well able to speak for themselves. Both her full-time students and the professional dancers who attend the studio attached to the general school show the Cecchetti system at its best. As a choreographer, although her work has been highly regarded by a number of critics, it is largely unknown to the general ballet public.

So you want to dance

NEW RECORDS

Variations on a Theme of Frank Bridge. (Britten.) *Capriol Suite.* (Warlock.) Boyd Neel String Orch. (Boyd Neel.) Decca LXT2790. 1 12-in. LP, 36*s.* 5½*d.*

Capriol Suite. (Warlock.) London Chamber Orch. (Anthony Collins.) HMV C4218. 1 12-in., 6*s.* 4*d.*

THE Decca record couples the music of two Ashton ballets—the ever-delightful *Capriol Suite* and *Le Rêve de Leonor,* given by the Ballets de Paris in 1949, one of his least successful works—but, considering the hurried circumstances of its creation, understandably so.

I know that some record collectors concentrate exclusively on recordings of ballet music in much the same way as certain people specialise in thematic stamp collecting, but I doubt if the ordinary balletgoer will want a recording of Britten's *Variations on a Theme of Frank Bridge* just because the music was used *faute-de-mieux* for Léonor Fini's nightmare extravagances. The score commissioned for Léonor was not delivered, and in desperation the Britten work was pressed into service and rearranged for full orchestra by Arthur Oldham.

Britten's brilliant and highly inventive score gave the ballet what sense of unity it possessed, but whatever the defects of the production as a whole, if it helped to stimulate interest in the music for its own sake, it served some useful purpose.

At any rate, a new recording of the *Variations* was badly needed and it is fitting that the Boyd Neel Orchestra should have been called upon to supply it, as the work was specially written for them. As will be expected, they give a most imaginative and beautifully polished performance to which the recording does full justice. The playing in Peter Warlock's *Capriol Suite,* given as a fill-up to the second side, is strangely lacking in life. This is a very tired-sounding performance that leaves out much of the youthful freshness and sparkle that is so much a part of these dances; and here there is also some falling off in quality in the recording.

The London Chamber Orchestra under Anthony Bernard on the HMV 78 disc give a much more spirited account of the five movements and here the recording has been equally well carried out.

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Les Sylphides

LAST year we caused a little mild, very mild, Anglo-American tension in criticising the choice of programmes during the season of New York City Ballet at Covent Garden. We had hoped in all sincerity that this criticism, which was general, would never have to recur. But the opening night of American National Ballet Theatre showed a remarkable lack of understanding as to what the British public wants to see.

From America we expect new world verve, originality and excitement; not *Les Sylphides* danced with less understanding than we get from some of our own companies. Melissa Hayden seemed underrehearsed in the Mazurka and Waltz, though she obviously had the right idea. She is too good an artist to ever give anything less than a distinguished performance. But outstanding was Ruth Ann Koesun in Prelude; she was the only person to achieve the atmosphere of the work as we remember it when Fokine himself supervised the Blum production before the war.

Michael Lland's mazurka was very *penché*. Instead of being uplifted and inspired by his environment, he appeared earthbound. Possibly not his fault, as it may have been one of Fokine's variations on this variation; a factor in all Fokine choreography which makes the expression, "the true version," a ridiculous statement. The *corps de ballet* was quite unlyrical.

Aleko

FROM beautiful-but-badly-realised Fokine to absurd-but-passably-realised Massine. *Aleko* is one of the ballets, created in America during the war, which the reproductions of the Chagall settings have always made us want to see. Now we have seen and it would be better if we still clung to those pretty reproductions of the backcloths.

Aleko (Youskevitch) is a youth who becomes involved with Pushkin's raggle-taggle gypsies, principally with a gypsy princess Zemphira (Alonso), against a background of Tchaikovsky's String Trio not very violently orchestrated by Erno Rapee. Zemphira's fickleness leads to Aleko having a nasty dream, which leads to his immortality as a poet and his inevitable fatal duel with his rival. The banishment imposed on Aleko seems to show a great deal of sense on the part of Zemphira's father because it brings the ballet to a long-awaited conclusion.

This Romany excursion has all the makings of a fine plot for a very early Pola Negri film. The corn, so beautifully painted on the backcloth of scene III, is symbolic of the whole.

In spite of this, Alonso danced magnificently in a series of smashing Romany rags. Youskevitch, equally *chic* in his own way, looked slightly bewildered by the goings-on, but danced with his usual apparent ease when called upon to do so—unfortunately he was not called upon enough. The two of them made it possible for the audience to remain seated instead of taking a swift sharp walk in Bow Street, but it made the solution of that great American mystery, *What happened to Massine in the U.S.A. during the war?*, even more obscure.

Fancy Free

BACK to earth and the delightful insanity of those three gobs on the town who, had they ever the misfortune to land in a gypsy encampment themselves would have hotted up the caravans that night. *Fancy Free* is early Americana and early Robbins as far as ballet is concerned. Its idiom has been copied in films and musicals, but it is still the best of its kind. Of the three sailors, only Kriza has his original role and is as bouncingly lusty as ever. Of the newcomers, Eric Braun leaps with naive uninhibited charm in the Michael Kidd role, though Enrique Martinez lacks the sensuousness of Robbins as the third sailor (it seems a pity these roles cannot be called Mickey, Johnny and Jerry after their creators, as are the roles in *Haunted Ballroom*). The three floosies who pass the tavern where the sailors seek diversion are rather tame compared with those of yesteryear. There were moments when the woodpecker charm of Muriel Bentley would have been welcome. But taken all round this ballet wears very well and it is a dead cert as a livener-up-of-programmes.

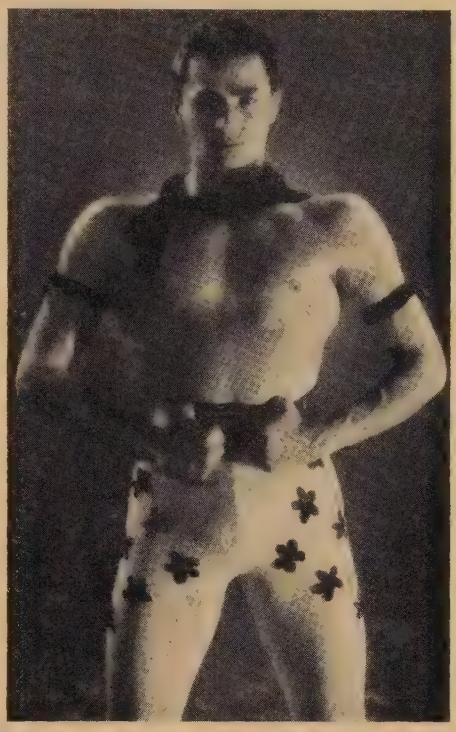
Theme and Variations

IF there is such a thing as second-rate Balanchine then *Theme and Variations* is most certainly it. Designed as a confectioner's assistant might fiddle with the window dressing while his master was on holiday, it is painful to look upon. The choreography appears to have been carelessly constructed and there is little of the smooth flow from variation to variation that we are accustomed to from Balanchine. But slit my cellophane wrapping if it is not all worth it just to see Alonso and Youskevitch. Alonso's *arabesque* takes away what little breath we had left at the end of this programme. We would sacrifice Sylphs, gypsies and possibly sailors just to see Youskevitch in a variation consisting mainly of *rond de jambes* and *tours en l'air*. The dancing of these two made every programme worthwhile.

Fall River Legend

THE second programme on July 16 was better arranged and memorable for the two contrasting sides of Alonso's work. As Lizzie Borden in *Fall River Legend* she gave a performance that was gripping throughout. Far less restrained than Nora Kaye and also lacking her subtlety, Alonso in a more theatrical and Latin way was equally effective.

With Alonso one got the feeling that Lizzie was slightly unbalanced from the beginning and that eventually to swing an axe and whack her Father and Step-Mother would be natural outcome of her oppression. With Kaye, the impression was of a normal girl whose nerves were stretched to breaking



John Kriza in the title role of Loring's Billy the Kid. *This pioneer of the Americana type of ballet, still remains the best of its kind.*

point by the nasty insinuations of her Step-Mother. Which interpretation Agnes de Mille intended I would not know, but both in their ways were remarkable.

Some people have found the work boring, but as a piece of sheer dramatic ballet it has no equal in today's repertoires unless it be *Le Jeune Homme et la Mort* (unfortunately no longer given by anyone).

De Mille has, by the simplest means, invested all the characters with a personality, whether it be the weak and foolish father (Dimitri Romanoff), the vile Step-Mother (Lucia Chase) or the men and women of Fall River, who become menacing, puritanical or light-hearted according to the situation. The dance and movement is so devised that it seems as though one sees the whole work through the eyes of Lizzie. The effect of mounting horror is admirably aided by Morton Gould's score and Oliver Smith's stormy settings.

Black Swan

IN complete contrast, Alonso gave a *Black Swan pas de deux* which would most surely dazzle the Prince if this were the full-length *Swan Lake* as it did us for only these few precious moments. As her fleeting Prince Siegfried, Youskevitch was a lesson to all those who attempt this exacting *pas de deux*. Such style, humility and clean technique are rare in these days.

Constantia

WILLIAM DOLLAR'S *Constantia* to Chopin's F Minor piano concerto opened the programme. It is a work of little interest and, at times, ignores the music completely. Kriza was hampered by a stupid costume and Melissa Hayden appeared to be unfamiliar with the work, though she did almost all that anyone could. The whole thing seemed just as insipid as when the De Cuevas gave the ballet some years ago, but then Hightower and Eglevsky made the work into something of their own.

Graduation Ball

LICHINE'S *Graduation Ball* is the sort of ballet which goes down well with the public and one must admire anyone able to make a good popular ballet. Of its kind it comes a long way after Massine's *Beau Danube*. It is essential, however, that the components of the divertissement are well danced. As the Drummer, Kriza twirled his drum sticks well, but that was all. The *pas de deux* by Lillian Lanese and Scott Douglas left a great deal to be desired. The *fouetté* competition girls were excellent in the hands of Barbara Lloyd and Dorothy Scott. The Headmistress of Edward Caton was a breach of good taste that should not be tolerated.

Designs with Strings

IT seems curious to have two works in the same repertoire which use the same music, but the third movement of the Tchaikovsky trio (the whole of which is used by *Aleko*) is the music for *Designs with Strings*. This work first created in England for Metropolitan Ballet by John Taras remains the best of all Balanchine-inspired ballets. Even if it lacks the poignancy which Svetlana Beriosova brought to it originally, it is still possible to see that it is a model for all would-be-choreographers of the so-called abstract ballet.

The movement is clear and well digested by Taras. It has a flow which carries it through its A-B-A construction without a hitch anywhere. It was marred from time to time in Ballet Theatre's production by occasional raggedness, particularly when the dancers are in threes.

Giselle

GISELLE has been produced with little regard to the meaning of the story. The designing of Berman, though lovely to look at, has not regarded the story, style or period at all. The smaller roles seem hardly to exist. Therefore the full brunt of the ballet falls on Giselle (Alicia Alonso) and Albrecht (Igor Youskevitch).

Alonso appears to have modelled her performance on that of Markova. One gets the impression that she has said to herself "Markova is the greatest Giselle today, therefore I should copy her." Add to this Alonso's remarkable technique and the result should be the greatest performance the world has ever known. It does not quite work out that way. Alonso dances so many varying roles magnificently that she has probably not had time to give Giselle that extra consideration. She gave a splendid performance, but in her mad scene failed to move me in the way that Markova, Chauviré or Beryl Goldwyn can. But in the second act she achieved great heights of dancing, which gave a *frisson* by their very perfection.

In spite of a ridiculous first act costume, Youskevitch looked noble, danced wonderfully and tried to enter into the spirit of a production which had none. His second act is the best danced of any we have seen for years, but I wish he would remain on the ground after his variation. It looks so silly for an apparently exhausted person to take a call and then walk off as though nothing had happened.

The Queen of the Wilis of Melissa Hayden was very evil and not at all the sort of person one would care to meet in a dark wood, even if it were designed by Mr. Berman. Also excellently danced.

In the first act I noticed a charming dialogue.

Giselle to Albrecht: "It's rather cold sitting on this old bench. Come on, duckie, let's dance."

He: "Dance! not me, that's all girl's stuff. Anyway you know the Mater said you were not to do things like that."

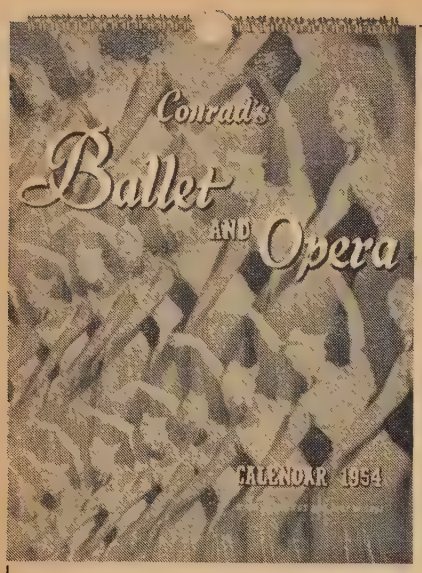
She: "Don't be silly. Come along now."

He: "Oh, all right. If I must I shall probably do a damn sight better than you."

She: "Now don't overdo it. Remember, I'm supposed to be the ballerina around these parts."

Rodeo

RODEO does not appear to be the ballet it was. It has far too many thin patches and the men do not seem to be so broncho-busting as of old. Nor was Jenny Workman the gauche Cow Girl that Allyn McLerie once made into something so appealing. Kriza did his best to hold the work together, but, apart from Aaron Copland's score, there is now little of interest in the ballet that once brought fame to its choreographer—Agnes de Mille.



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The Combat

WILLIAM DOLLAR'S version of the duel before the gates of Jerusalem keeps on cropping up. Ballets de Paris, New York City Ballet and now this. The reason for the present revival was obviously for Melissa Hayden, who, as Clorinda, gives a compelling and technically brilliant performance. The cantering and galloping of the four males gets rather monotonous and the ballet would still be far more effective if it were kept as originally created—a *pas de deux*. Raffaelo de Banfield's score is exciting and good ballet music, while the new designing by George Wakhevitch gives the work a magnificence it, perhaps, scarcely deserves.

Three Virgins and a Devil

WHY Agnes de Mille's piece of nonsense to Respighi's *Ancient Airs and Dances* had to be brought up again is hard to understand. Far more suited to a revue than a distinguished ballet company, it has little to recommend it except that Lucia Chase gives an amusing study of a Greedy Virgin and Erik Braun makes an endearing Devil.

Gala Performance

PRESUMABLY Antony Tudor broadened his delightful classical joke for an American audience who might not have understood it at the time it was created. What a pity he has not got around to restoring it as he originally made it for London Ballet (and which Ballet Rambert have so faithfully and subtly preserved) now that the American audience has grown up. It is such a knock-about burlesque that it becomes almost embarrassing at times. Melissa Hayden gave a fine display of grotesque dancing as the Russian Ballerina. But Lillian Lanese and Barbara Lloyd as the ballerinas from Milan and Paris seemed to think that "camping" the role was all that was desired. Nowhere at all was the real humour understood or the various qualities of the three schools of dancing realised.

Til Eulenspiegel

JEAN BABILEE'S ballet created for himself some four years ago needs him badly. Erik Braun in the title role leaped, tumbled and knaved the delightful rogue as well as anybody could, but the personality of Babilée was missing. Tom Keogh's simple and effective designs had been slightly altered, not for the better.

Le Lac des Cygnes. Act II

ALONSO and Youskevitch at their best is something worth waiting for. Her Odette is really in the grand manner. Some people might not like the broken wrist which makes her more swan than princess, but here was a performance that could truly be called great. Youskevitch's partnering and variation were superb.

Not much understanding from the rest of the company or the production as a whole. The swans, instead of preening themselves, looked as though they were pulling down their corsets.

Billy the Kid

LORING'S wild western about William Bonney the outlaw is unquestionably the best of the Americana ballets. It wears well and it gives Kriza his finest role in the repertoire. Apart from the time when he is a child in a big sailor hat, when he looks absurd, his interpretation shows the disintegration of a gentle person into a monster—a rather endearing monster nevertheless. Gemze de Lappe does not look very convincing as his Mexican sweetheart, which Alonso used to make so touching.

The forward march of the Pioneers, the riding scenes, the fight and final ambush are as much landmarks in the history of choreography as are the wide open spaces of Copland's score in the history of American ballet music.

Peter Williams

FESTIVAL BALLET

LONDON'S Festival Ballet has been drawing packed houses to the Royal Festival Hall during its Coronation season. In addition to the two new works reviewed elsewhere in these pages, and Vassili Lambrinos' *Concerto*, to be reviewed next month, the season has been notable for a further improvement in the staging of the standard repertory. Due largely to the ingenuity of the Stage Director Benn Toff, the company are now able to present ballet at the Festival Hall with the full stage decor.

The first night, July 10, saw, in addition to the premiere of *Alice*, a good production of *Les Sylphides*, which could and should be further enhanced by a better decor, and a lively performance of *Symphony for Fun*, which shows one aspect of the young company at its best.

The Beriosoff production of Fokine's *Prince Igor* wears well, with Vassilie Trunoff continuing to improve on his portrayal of the Chief Polovtsian Warrior. He is now among the foremost of contemporary character dancers.

The revival of the company's famous production of *Giselle* on July 27 was as distinguished as ever. Dolin and Leslie gave good performances as Albrecht and Giselle. However, Nathalie Leslie, in view of the early promise she showed in the role, is a little disappointing. Hers is still a performance more competent than thrilling; tragedy never seems to touch the untroubled adequacy of her dancing.

The closing ballet on the programme, *Le Beau Danube*, was bottom-heavy. The two principal roles of the Hussar and the Street Dancer were poorly given by Oleg Briansky and Marina Svetlova. Svetlova, a guest artist who was formerly a dancer with the Metropolitan Opera Ballet, had previously been seen as an unsurprising Odette. The Street Dancer needs to be both vulgar and attractive—Svetlova was not attractive. Briansky's dancing lacked the crispness the part demands, and his conception of the role, complete with expansive grins and gay abandon, seemed calculated to make the Hussar into a kind of gigolo.

This weakness at the top was largely compensated for by the dancing of the rest of the company. Anita Landa as the Fiancée, Trunoff as the Athlete, Keith Beckett as the Impresario and Wolfgang Brunner as the Park Keeper, were all excellent. Louis Godfrey has not improved as much as one would have hoped as the King of the Dandies, but is considerably more than adequate; and a newcomer to the company, Marilyn Burr, was a charming First Hand. This Australian recruit is most promising.

When the roles of the Hussar and the Street Dancer were subsequently given by John Gilpin and Nathalie Leslie, the ballet appeared as one of the best things in the repertory.

If any of Fokine's ballets deserves to be forgotten that one is surely *Scheherazade*. Now more of a *scandale* than a *succés* what was once, one presumes, delightfully shocking, is now shockingly boring. Roma Duncan had precious little imperious majesty as Zobeide, nor was she voluptuousness incarnate. Briansky can be most impressive in many roles, but he is easy to miscast; never can he have been so miscast than as the Golden Slave. Only Nicholas Beriosoff brought any distinction to the ballet with his performance of the Eunuch. The rest appeared to be participating in a cross between a dormitory beanfast and an adolescent necking party.

What a different story is the company's revival of *Petrouchka*! Here is a ballet well worth doing, done well. Dolin's Petrouchka, he chooses to make it more human than puppet, is nowadays probably his most successful role, while Beckett (the alternative cast) is a most acceptable substitute. Careful revivals such as this and *Giselle*, represent Festival Ballet's most positive contribution to the ballet scene.

Clive Barnes

Owing to lack of space the remainder of American National Ballet Theatre's season, a most impressive recital season by that fine artist Paul Draper, and some lectures and demonstrations given for the Imperial Society of Teachers, must be held over until next month.

The second act of the Ballet Rambert Giselle, *with a new setting by Hugh Stevenson. Beryl Goldwyn (centre) is seen with Alexander Bennett. Gillian Martlew as the Queen of the Wilis is right centre.*

This has been rightly hailed as one of the outstanding productions of the famous classic to be seen today. In the title role, Goldwyn showed promise of becoming a great star.

Photo: Derek Allen

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FRANCE

PARIS OPÉRA

THIS year's ballet season was dominated by the return to the Opéra, after an absence of four years, of Yvette Chauviré.

Six special performances were given for her to find her place once again in a setting worthy of her talent. Quite naturally, it was in the role of Giselle that she made her first appearance, a return awaited impatiently by balletomanes both young and old, and it can be stated that she surpassed herself, shining, as it were, with an emotion that was all the more intense for being restrained.

In Act I she chose a rendering that was fresh and simple. In submission to the general character of the ballet, she eschewed those bravura effects which sometimes mar it, and expressed its romantic spirit in full measure.

Her perfect understanding of the work was the basis of an interpretation that was replete with fine shadings: seldom has the charming, youthful coquetry of the little peasant been expressed with a more subtle intuition. Far from transforming the mad scene into a realistic drama, as too many ballerinas do, she retained in that passage a fragile delicacy that is more appropriate to the story and none the less moving. Abandoning the earthbound style, the second act suggests an immaterial flight, an imponderable elevation.

Yvette Chauviré has always proved her remarkable gifts, her poetic presence, in this sphere, and once again she gave full rein to her lyrical purity. From the technical viewpoint, her style is distinguished by a sovereign ease, an unfailing harmony and a strong sense of "flow."

WITH her, Serge Lifar brought out the double aspect of Loys-Albert with poetic grandeur. From the spontaneity of youth, he moved to a pathetic despair, arriving finally at a grief unequalled for its nobility. The presence of Yvette Chauviré inspired him to give a restrained rendering, but yet one that was always expressive and spiritual.

Chauviré's other roles

WHEN first performed on 31st December, 1941, *Istar* confirmed the mastery of the new *étoile*, Yvette Chauviré. This long choreographic poem by Vincent d'Indy can be considered as one of the most representative examples of Serge Lifar's neo-classical style.

Constructed as a long *variation*, it suggests the search of the beloved at the gates of Death and the victory of the Princess Istar. Alone on the stage until that moment, Yvette Chauviré is able to impart to this work, which was arranged for her, the emotional presence that transforms the steps, and once again she appeared to us a luminous vision. However, the very classical repertory to which she has been accustomed these last few years seems to have somewhat influenced her interpretation, which, though still fine and harmonious, seems now perhaps relatively less intense and less in conformity with the original scheme of the ballet.

THE second act of *Le Lac des Cygnes* was ideally suited to her intense lyricism. Her purity of line was transfigured by the poetry of her dancing, an immaterial poetry whose secret lies in her inward lightness.

ALEXANDRE KALIOUJNY brought to the role of the Prince a virile nobility, elegance and strength, while Claude Bessy and Josette Clavier attended the Swan-Princess with their promising presence.

FINALLY, in *Les Mirages*, Yvette Chauviré was seen again in one of her finest roles, that of the Shadow, which she played with as much success as in the past, though a little less assured in a *variation* too long forgotten. The very touching manner in which she conceives her interpretation should not make us forget the very different, and interesting, rendering that Nina Vyroubova gives according to a very personal emotional scale.

IT would be a welcome event if Yvette Chauviré were to take part again, and on a more permanent footing, in the ballet performances at the Opéra. The enthusiasm with which she was received bore witness to the wish of the balletomanes. Let us hope it will be fulfilled!

Replacements and creations

AS a result of the increased number of ballet performances in July several young dancers were called upon to replace the *étoiles* at short notice. It was thus that Raoul Bari played Guignol in *Guignol et Pandore;* excellente in his *variation*, he successfully interpreted a work that a few further rehearsals will enable him to understand better.

In *Variations*, Claude Bessy already invests the role of the Rose (created by Lycette Darsonval) with nobility, and Josette Clavier has been called upon at the last moment to replace Liane Daydé: her fine technique enabled her to survive an ordeal rendered doubly difficult by the lack of preparation.

IN the autumn, the Opéra will begin to rehearse the ballets in Weber's *Oberon*, which is being produced by Maurice Lehmann. The date of the first performance is at present scheduled for November 1st. Costumes and scenery are being designed by Jean-Denis Malclès. The ballets are being arranged by Aveline (Act 1, Scene 1), Lander (Act 2, Scene 1) and Lifar (flying ballet in Act 2, Scene 2; Act 3; and finale). The principal dancer will be Nina Vyroubova.

The creation of an important ballet is planned for the end of December. *Corraud* will be arranged by Lifar to an original score by Darius Milhaud, with scenery and costumes by Salvador Dali. The cast will probably include Nina Vyroubova, Madeleine Lafon, Michel Renault, Alexandre Kalioujny and Youly Algaroff. Lifar also plans to stage *Les Noces Fantastiques*, with music by Delannoy, scenery by Daragnès, costumes by Malclès.

Marie-Françoise Christout

AMERICA

SINCE her return to the United States in late June, Alicia Markova's appearances at two important summer festivals have made headline news in the press. At Robin Hood Dell, the outdoor concert stadium in Philadelphia, Markova, partnered by Oleg Tupine, danced before a capacity audience of twenty-two thousand. Similarly, her solo numbers at the Jacob's Pillow dance festival in Lee, Massachusetts, accounted for sold-out houses during her weekend engagement there. A highlight at both of these engagements was *Bolero 1830*, a new solo choreographed for Miss Markova by Ana Ricarda.

THE United States debut of the National Ballet Company of Canada took place at the Jacob's Pillow Dance Festival early in August under the joint patronage of Vincent Massey, the Governor-General of Canada, and Christian Herter, the Governor of Massachusetts. Celia Franca headed this company as prima ballerina and artistic director. Ballets presented during their first American appearances included *Lilac Garden, Afternoon of a Faun, Coppelia* (Act Two), the *Pas de Deux* from Act One of *Giselle, The Nutcracker Suite* (Act Two) and the *Don Quixote Pas de Deux*. In the company, in addition to Miss Franca, were Lois Smith, David Adams, Irine Apine, Jury Gotshalks, Lillian Jarvis, Grant Strate, Earl Kraul, James Rolandson, Judie Colpman, Colleen Kenney, Olivia Wyatt, Glen Gibson, Robert Ito, Myrna Aaron and Pearl Seymour.

THE recently announced grant of $200,000 to the City Center of Music and Drama by the Rockefeller Foundation opens the way for new productions and considerably brightens the prospects for the New York City Ballet. Under the terms of this gift, there will be $100,000 available for new productions in opera and ballet during the 1953-54 season, $60,000 in 1954-55 and $40,000 in 1955-56. There are explicit limitations on the use of these funds and they cannot be employed to defray the costs of performances or the execution of designs. However, this money may be allocated to commission new scores and to the creation of new productions of works not commonly performed in this country. Also decreasing the financial burden of the City Center is more than $125,000, which was raised during its first public drive for funds during the past spring.

THE English-Speaking Union in New York City is mounting a special exhibit in honour of the return of the Sadler's Wells Ballet to America. Running from September 8th to October 13th, this Exhibition will then be offered to English-Speaking Union branches in San Francisco and Chicago to coincide with the Company's appearances in those cities. Centred chiefly on a large group of performance photographs by Roger Wood, the noted London dance photographer, this exhibit will also include all the British and American souvenir programmes of the Company, a large number of books pertaining to the Sadler's Wells, also other memorabilia, all from the Dance Collection of Arthur Todd, American Correspondent for DANCE AND DANCERS.

Arthur Todd

Alicia Markova in Bolero 1830, *which was choreographed for her by Ana Ricarda. The work was the great success of Markova's recent concert season in the States.*

Peter Williams, who saw the dance at the second of Markova's concert appearances in England at Brighton on June 22, writes:

"It is necessary in a concert recital to give at least one number which is a complete contrast to the usual classical soli *and* pas de deux. *Ana Ricarda's charming classical bolero is perfect in every way for this purpose and for the particular quality of Markova.*

Her feet seemed to twinkle in the entrechats *and little jumps which are such a feature of the Spanish dance of this period. The carriage of her head and arms appeared to evoke Fanny Elssler in* Le Diable Boiteux. *In her costume, with its red velvet bodice and white and gold flounced skirt, she was the embodiment of charm, gaiety and grace."*

Photo: Walter E. Owen

Ballet Dates

SADLER'S WELLS BALLET

Aug. at Covent Garden

25 *Cinderella* (Fonteyn, Somes)
26 *Cinderella* (Elvin, Hart)
27 *Ballabile, Ballet Imperial, Sylvia pas de deux, Facade*
28 *Ballabile, Ballet Imperial, Sylvia pas de deux, Facade*
29 (M) *Cinderella* (Elvin, Hart)
29 (E) *Cinderella* (Nerina, Rassine)

Sept.

1 *Sylphides, Veneziana, Tiresias*
2 *Veneziana, Sylphides, Tiresias*
3 *Cinderella* (Fonteyn, Somes)
4 *Cinderella* (Elvin, Hart)
5 (M) *Cinderella* (Nerina, Rassine)
5 (E) *Cinderella* (Fonteyn, Somes)

BALLETS DE PARIS

Aug. at the Stoll Theatre

24-29 *Deuil en 24 Heures, Cine-Bijou, Le Loup*
31-Sept. 5 *Deuil en 24 Heures, Le Loup, Carmen*

Sept.

7-12 *La Perle, Deuil en 24 Heures, Le Loup, Lady in the Ice* (premiere)
14-19 *Deuil en 24 Heures, Le Loup, Cine-Bijou, Carmen*
21-23 *La Perle, Deuil en 24 Heures, Cine-Bijou, Le Loup*
24-26 *Deuil en 24 Heures, Le Loup, Lady in the Ice, Carmen*

EDINBURGH FESTIVAL

Aug. at the Empire Theatre

24-26 Ballet Theatre in *Constantia, Thief Who Loved a Ghost, Black Swan, Rodeo*
27-29 Ballet Theatre in *Billy the Kid, Schumann Concerto, Graduation Ball*
31-Sept. 5 Pilar Lopez and her Ballet Espagnola

Programme changes on Sept. 3.

Sept.

7-9 Sadler's Wells Theatre Ballet in *Pastorale, Rake's Progress, Assembly Ball*
10-12 *Fete Etrange, Harlequin in April, Carte Blanche*

FESTIVAL BALLET

Aug. at Royal Festival Hall

24-26 *Concerto, Alice in Wonderland, Prince Igor*
27-31 *Swan Lake, Concerto Grosso, The Laurel Crown, Vilia*

Sept.

1-3 *Alice in Wonderland, Symphony for Fun, Beau Danube*
4 Homage to Fokine. *Scheherazade, Sylphides, Petrouchka*
5-7 *Scheherazade, Petrouchka, Beau Danube*
8-10 *The Nutcracker, Spectre de la Rose, Bolero, Prince Igor*
11 4th Birthday Gala. *Concerto, Pas de Quatre, Dying Swan, Black Swan, Moscowski Waltz, Vilia*
12 *Concerto, Swan Lake, Vilia* (end of season)

INTERNATIONAL BALLET

Sept.

7 Empire, Cardiff (2 weeks)
21 Kings Theatre, Southsea
28 Granada, Sutton

Oct.

5 Theatre Royal, Birmingham (2 weeks)
19 Theatre Royal, Nottingham
26 Theatre Royal, Newcastle-upon-Tyne

SADLER'S WELLS THEATRE BALLET

Sept.

7-12 The Empire, Edinburgh
14-19 The Opera House, Manchester
21-26 Essoldo, Brighton

Oct. 5 Winter season at Sadler's Wells Theatre.

CARLTON BALLET

Sept.

7 Pier Pavilion, Colwyn Bay

Oct.

4 Pier Theatre, Bognor Regis

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TRUDY TAYLOR, Titton Stores and Café, Worcester Road, Stourport, Worcs., wants b.c., m. or f., 17-20, anywhere (especially overseas), m.a. 17, o.i. skating, swimming, theatre, books, films, tennis, p.r. all answered.

ANN PITMAN, 19 Cloister Gardens, Woodside, S.E.25, wants b.c., m. or f., France, Holland, America, Denmark, m.a. 14, o.i. swimming, riding, photography, reading, p.r. all answered.

MARIE LEDUC, 2829 Anza Street, San Francisco, Calif., U.S.A., wants b.c., m. or f., anywhere, m.a. 21, o.i. music and literature.

RICHARD CRACKNELL, 36 Cheverton Road, London, N.19, wants b.c., m., anywhere, over 20, o.i. tropical fish, budgerigars, p.r.

AUDREY THORNELOE, 38 Lilac Crescent, Beeston, Nottingham, b.c., m., age 19-24, m.a. 18½, o.i. films, theatre and music, p.r. all answered.

JOAN WOODLAND, 59 Lilac Grove, Beeston, Notts., wants b.c., m., 19-24, m.a. 18, o.i. films, theatre, music, p.r. all answered.

EVELYN SEEKINGS, Red Lion Hotel, Spalding, Lincs., wants b.c., f., 16-18, anywhere, m.a. 16, o.i. music, writing, books, opera, art, p.r.

MARTHA EBARK, Charcas 934, Buenos Aires, Argentina, wants b.c., m. or f., age 20-30, anywhere, m.a. 20, ls. Spanish, English, o.i. music, theatre, reading, poetry, travel, cinema.

C. H. IDE, 87 Inverness Terrace, London, W.2, wants b.c., m., age 20-30, anywhere, m.a. 23, o.i. music, theatre, pottery, reading, travel, cinema, dramatics, tennis, p.r.

ANGELA D'EATH, 101 Thornsbeach Road, Catford, London, S.E.6, wants b.c., m. or f., 18-22, anywhere (esp. England or U.S.), m.a. 18, o.i. horse riding, lawn tennis, dancing, theatre, music, p.r.

NEXT MONTH

Look for the cover of Mona Inglesby and Paula Hinton and Walter Gore on the October number of DANCE AND DANCERS (on sale September 25).

New ballet supplement includes: *Concerto* and *The Laurel Crown* from Festival Ballet, *The Harvest According* from Ballet Theatre. Opinions and photographs of the Royal Danish Ballet, Ballet Rambert and Ballets de Paris. Personalities and all the usual features in 28 pages.

Don't forget about the Ballet Rambert Design Competition announced in the July and August issues. The closing date for entries to be sent is October 22

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Dance and Dancers

SEPTEMBER 1953

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